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Acts and Houses Listed Alphabetically—Week of October 17th in Parentheses

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BROOKLYN: BORO PARK—Roy & Arthur; Way Down East Quartette. (Last half) Laura Devine; Way Down East Quartette. BUSHWICK—Raymond Bond; Chong Moey; Derkin's Animals; Haig & Lavere; Bobby Pander Co.; Bill Robinson; Edith Taliafero (Philadelphia). FLATBUSH—Clara Howard; Jimmy Lucas & Co.; The Sirens. GREENPOINT—Allen & Cantor; Ben Smith; Young America. (Last half) Will J. Ward. ORPHEUM—Ruth Budd; Emma Carus; Anita Diaz's Monks; El Rey Sisters; Billy Glason; Eddie Leonard; Lloyd & Christie; Miller & Capman; The Love Race. PROSPECT—Adler & Dunbar. (Last half) Allen & Cantor; Ruth Roye.

ATLANTA & BIRMINGHAM SPLIT: Bender & Armstrong; Bernivici Bros.; Burke, Walsh & Nana; Dance Originalities; Cecil Gray.

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BIRMINGHAM & ATLANTA SPLIT: Gray, Carpenter & Gray; Ryan, Weber & Ryan; Sargent & Marvin; Six Harlequins; Techow's Cats.

BOSTON: A Man of the People; Bostock's Riding School; Bert Errol (Philadelphia); Jean Granese Co.; Vincent O'Donnel; Daphne Pollard (Philadelphia); The Joannys; Three Lordens; Herman Timberg.

BUFFALO: Glenn & Jenkins; Billy & Eddie Gorman; Ruth Howell Duo; Langford & Fredericks; LaPilarica Trio; Jim McWilliams; Josephine Victor & Co.

CHARLESTON & COLUMBIA SPLIT: Maryo & Ann Clark; Eary & Eary; Jamie Middleton; Pell & Corvin; Quinn & Caverly.

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JOHNSTOWN: Faden Trio; Bobby Ferns & Co.; Martin & Moore; Miller & Murphy; Lester Raymond & Co.

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LOWELL: Brennan & Rule; Fisher & Gilmore; Kluting's Animals; Jac LaVere; Reed & Tucker; Claude & Fanny Usher; Bert & Lottie Walton.

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(Continued on page 536)

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DRAMATIC MIRROR

Photo by Edward Thayer Monroe

CONSTANCE BINNEY *Starring in Realart Pictures, her latest being "Room and Board" and "Something Different"*

Page S. Jay Kaufman!

"THE O'Brien Girl" was written by Frank Mandel and Otto Harback and the music by Louis Hirsch. They did a splendid job which George M. Cohan made into a big success. Elsewhere in this issue you will find a report of that success.

Here I want to point out something else. That at the opening performance the attitude of the audience so far as Mr. Cohan's retirement was concerned puts an end to the idea of his leaving the theatre.

If the business arrangements of the theatre are such that he doesn't want to be manager why can't one of his attaches manage and Mr. Cohan write and direct? The important thing is that his interest in and his contributions to the theatre are too valuable to be lost. They MUST NOT be lost.

And I am inclined to believe that the public will not allow them to be lost.

On Helping Hess

If the motion picture men of Massachusetts do what Gabriel L. Hess asks of them the fight against censorship will be won.

And all he asks is that they co-operate with him and work together in a campaign. I say that's all he asks. For each man it is very little. But together it means they will win. He is the chairman of the Censorship Committee of the National Association of the Motion Picture Industry. He has been the attorney for the biggest of the picture interest for years. He has gone everywhere in the interests of pictures and he knows every angle of the picture game.

If the picture men in Massachusetts will take up the fight they will win it. And if they win it Mr. Hess will be able to win other fights of the same kind. If they lose it the difficulties of making pictures will be just that much more increased.

Help Hess.

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MAY COLLINS

Who plays opposite Gareth Hughes in his latest picture, "Little Eva Ascends," a George D. Baker production for S-L Pictures, released by Metro

On Hugh Ford

I want to welcome Hugh Ford back into the theatre.

He went West and the pictures got him.

Now Edgar Selden arranged for the production of Percival Wilde's play "The Aftermath" and Hugh Ford is to direct it.

You will, of course, recall that Hugh Ford did practically all of the big Liebler productions for years. And that his work was of the very highest order.

Glad he's back.

On Two Deaths

Two more deaths in the theatre.

"One of the Dooleys," someone said.

"The one who wore the big collar," another said.

The funny serious one on, and the funny one off," said still another.

And "Joe" Hart.

I wonder if anyone ever saw "Joe" Hart angry.

Two more deaths in the theatre.

On David Burton

David Burton has been made the general stage director for the Frohman interests.

A young man who was with Mrs. Fiske for years, then sent to Australia where he produced all of the Fiske plays, then to Europe for a year where he studied, then with Cohan and Harris, then with Comstock and Gest and last year the director of "Five O'Clock."

A practical idealist who should be an invaluable aid to Gilbert Miller.

On How the Guild Works

Again I want to call your attention to the *Theatre Arts Magazine*. The October issue. This monthly should be read by everyone who loves the theatre. Particularly for the article by Theresa Helburn. She tells how the Theatre Guild was founded and just how it has been run and just what the outlook for the future is. It is not merely an appeal for interest. It is not merely the telling of an "art" theatre tale. On the contrary it is the telling of a common sense conducting of a theatre devoted to fine things for average people. And there are articles by Kenneth Macgowan, Huneker on Belasco, an article on how Reinhardt works, and one on Copeau.

Get it.

On "Lou" Bell

Vaudeville has a new producer. L. Monte Bell. For several years he was the publisher of the Washington *Herald*, and conducted an unusual stock company there for two seasons. He is an enthusiast who knows the theatre and should become a force. Some evidence of what he will do is contained in his first vaudeville venture. A one-act play called "Hereafter." The scene? Heaven.

On Auditions

How many managers are there who give auditions?

One?

Two?

Three?

I doubt it.

One or two may give auditions at the time of a production when they need voices.

But what of dramatic auditions?

Not one.

Several managers see every production and give the newcomers who show promise a chance to show what they can do in the same kind of part but that is all. In the clubs—all of them—there are at least a score of unknowns who must fight for months or years for a Broadway chance.

Why can't these actors be given an audition by the managers? The actors could be given a certain part in a play the manager is to produce. He would learn it and act it out at the audition as HE, THE ACTOR, saw it. This would mean that the actor would not be forced to do the thing he happened to have done before but the sort of thing he WANTED to do. And certainly a great many "discoveries" would be made.

And surely William Faversham, Arnold Daly, Richard Bennett, Robert Hilliard, and actor-managers should encourage it?

Will they?

On Financing Motion Pictures

If you are interested in the financing of motion pictures write F. W. Heathcote of the Los Angeles Trust and Savings Bank for his "Some Problems In motion Picture Accounting." This is the bank which does a great deal of the financing of motion picture making in the West and this report is his opinion based on what the bank has done. It is a careful study of the industry particularly of the past year.

On the War Tax

Some one asks me when the war tax will be taken off theatre tickets.

Some question!

How can anyone tell? I suppose it will last until Washington has paid everything it feels it wants to pay. But the question as to how long it will last is less important than whether it should last. Doubtless prohibition will make it last. The taxes are evidently necessary since the great liquor taxes are no longer coming in. I have asked several box office men whether there are many complaints and they all say "Everyone who buys a ticket at the window complains about it. And everybody wants us to tell them why the tax is going on now that the war is over. How can we tell them? Our business is to sell tickets not explain why there are taxes. We have to collect it and if we don't collect it we have to pay it."

FOX & SHUBERT AMALGAMATION BEING COMPLETED THIS WEEK

Fox Conferring with Shuberts for Several Weeks —Allen to Help Klein—Fox Films Included in Deal

THE final papers of the much discussed amalgamation of the Shubert and Fox vaudeville circuits, will be signed this week, according to an authentic report and plans for the operation of both circuits under the Shubert banner, will be completed. With the alliance of the Fox organization with the Shuberts, the latter circuit will secure all the theatres operated in New York, Denver, and out of town by that circuit. In addition to this, Fox now has under construction, new houses in San Francisco, Philadelphia, St. Louis and Chicago.

The Fox houses, however, will not be used for the purposes of playing an entire vaudeville show. It will undoubtedly be the policy of the Shuberts to play a full week stand, but will only have six acts of vaudeville, in addition to feature films. The entrance of the Fox people into the Shubert fold, will bring with them, all their super-features, such as "Over the Hill," "A Connecticut Yankee," "The Queen of Sheba," "Shame" and various others which have, and which are going to be, produced.

It will also bring the Fox vaudeville booking office, headed by Edgar Allen, over with Arthur Klein's office. At present, Klein is booking the entire circuit alone, with no assistance to speak of from anyone else. This is probably a big strain on Klein, who undoubtedly would sooner or later, get some one to help him. The assistance of Edgar Allen would put an end to that difficulty, for Allen has been booking the Fox circuit with little or no help for years, and it is doubtful if a more capable booker can be found. He has turned out for the Fox time, shows of big time merit, even though he has been handicapped by lack of acts at times, and has had to play repeats. In addition, Allen is very popular with the performers, and knows the business thoroughly.

The addition of the Fox circuit to the Shuberts, would give them, in New York, the Audubon, Crotona, City, Ridgewood, Bedford, Jamaica, Folly, the Academy of Music and the Albemarle. The last two are being used for Fox pictures only, and the Academy of Music will undoubtedly continue with that policy, being directly opposite the City theatre on Fourteenth street, which plays vaudeville. The Albemarle, which originally played vaudeville last year, and when reopened this season went into a film policy, would without a doubt return to a vaudeville policy, playing Shubert acts. In Denver, Fox has four theatres, which would be added to the Shubert circuit. Fox's Star will also be included in the deal.

Orpheum Opens Two in Oct.

The opening dates of the two new theatres of the Orpheum circuit in Minneapolis and in Kansas City, have been changed, and definitely set. The Hennepin, in Minneapolis, which was supposed to open on October 9th, will be opened instead, on October 16th. The Mainstreet Theatre, in Kansas City, will be opened on October 23rd, instead of on October 16th, as originally intended. Both houses will form a part of the State-Lake chain, operated by the Orpheum circuit, and will play the same policy as the State-Lake in Chicago, being vaudeville and motion pictures, continuous performances. Frank N. Phelps will manage the Hennepin and Clifford Worth will direct the Mainstreet.

The houses will both seat over 3,000, and have been constructed with an eye particularly for the comfort of the artists playing the theatres. Both houses are equipped with elevators to take the performers to their dressing rooms.

• • •

George Walsh to Play Vaude

George Walsh, the Fox film star, has been booked for ten weeks in vaudeville, on Aaron Jones' circuit, under the direction of Arthur J. Horowitz. Walsh will open at McVicker's theatre on October 10th. His appearance will be preceded by a twelve minute reel. According to Horowitz, Walsh is receiving $1,000 a week for the engagement.

• • •

Barney Bernard Closing

Barney Bernard in "Two Blocks Away," will close on Saturday at the George M. Cohan Theatre, beginning a tour in Detroit on October 10th.

Chatterton Produces Play

Ruth Chatterton produced a new play at the Columbia Theatre, San Francisco, last week, under her own management. Salisbury Field and Felton Elkins are the authors of the play, which is called "Into the Sunlight." It is a domestic comedy with a serious undercurrent.

In the performance Miss Chatterton had the assistance of a company which included Henry Miller and Blanche Bates, now appearing in San Francisco in "The Famous Mrs. Fair"; Tom Nesbitt, the English actor who played all last season with her in Barrie's "Mary Rose"; and Boyd Irwin, a prominent Australian actor who made his American debut on this occasion.

• • •

Ben Haggin Loses Case

A judgment of $248.04 was secured against Ben Ali Haggin last week by the Maresi-Muzzetti Corp., of 105 West 49th street, in the Supreme Court. The Maresi-Muzzetti people are caterers, and claimed that Haggin owed them that amount for purchases which he made at one time from them, and for which they were not paid, although a bill was rendered on June 15, 1921. The judgment was secured by Lawrence Cassidy, of O'Brien, Malvinskey and Driscoll, attorneys for the plaintiff, in the Supreme Court.

• • •

Walton Has New Act

Florence Walton is rehearsing a new act, which is being staged by Lou Tellegen. The cast includes six, besides a violinist and pianist. It will open within the next fortnight. The act will be seen over the Keith circuit.

Equities—XXXIII

NORA BAYES
An A. E. A. back from a triumphant tour in Europe

Hart Wants Accounting

Max Hart, theatrical promoter, and also a booking agent for the Shubert Vaudeville Circuit, brought suit last week in the Supreme Court of New York City, against the Feiber and Shea Amusement Co., asking for an accounting. Hart claims that he is a stockholder in the Feiber and Shea Amusement Corp., of Youngstown, Ohio, in the Feiber and Shea Amusement Corp., of Akron, and also in the Feiber and Shea Amusement Corp., of Erie, which corporations control the Grand Opera House and Colonial Theatre in Akron, the Park and Arcade theatres in Youngstown, and the Majestic theatre in Erie.

According to Hart, when the leases on the theatres controlled by Feiber and Shea expired last year, they did not renew them as a corporation, but did so individually, leaving him out entirely. He asks that they be compelled to give a complete accounting of the profits on those theatres under the new leases. Feiber and Shea claim in their answer to his complaint, that the owners of the theatres absolutely refused to renew the lease of the houses to them as a corporation, with Hart in it, but agreed to renew the leases, to them, Feiber and Shea, as individuals.

• • •

Loew's Buffalo Opens Oct. 17th

Marcus Loew will add another theatre to his chain on October 17th, when the new State theatre in Buffalo will be opened. The new house will play a policy of five vaudeville acts and feature films, doing three shows a day. Each show will be booked into the house for a full week stand, instead of changing programs on Mondays and Thursdays, as is done in the majority of Loew houses. The house, which seats 3,000, will be managed by Al Beckerich.

• • •

Burnside to Produce Sketch

R. H. Burnside is planning to present "Nothing But Cuts," a one-act playlet written by William Collier and Mr. Burnside which was originally played at a private Lambs' Gambol, in the B. F. Keith vaudeville theatres. This will be the first of a series planned for production by Mr. Burnside.

ACTORS' EQUITY

Send Bulletin Address to the Office of the Association

A check for $3000 has just been dispatched to Boston, where the "Town Gossip" company, under the management of Ned Wayburn, is in trouble. Our representatives have done everything in their power to keep this company together, but, alas, without success.

Representative Herrick of Oklahoma has brought forward in Congress legislation to prevent actors from playing the part of king or queen. In fact, Mr. Herrick's idea is to make the offense punishable by ten years in jail or a heavy fine.

Mr. Herrick's reasons for desiring royalty banished from the stage are somewhat obscure. A few centuries ago this sort of legislation was in effect in Europe, based upon the principle that in so doing the actors were perpetrating a sacrilege against majesty. Then, again, in modern Russia, the authorities have ruled against the appearance of stage kings and queens as a menace to Bolshevist rule. Mr. Herrick's theory must lie somewhere between these two extremes. Possibly, his idea is that, inasmuch as Nature always imitates Art, the disappearance of make-believe majesty will bring about the extinction of the real thing.

We wonder if the honorable gentleman from Oklahoma has stopped to consider the effect of his proposition upon dramatic art. It would place beyond the pale most of the plays of Shakespeare, and other Elizabethan dramatics; it would do away with hundreds of the greatest Continental plays, including works by Moliere, Racine, Sardou, Rostand, and so forth; it would take from us the best light operas, such as those of Gilbert and Sullivan, or the Viennese operettas in which royalty almost invariably plays a part.

This is the senseless legislation we may expect if the principle of censorship prevails. Undoubtedly, Mr. Herrick's proposition will be laughed out of court. But if the Blue Law advocates have their way, there will be another Mr. Herrick and yet another, until finally the national legislators surrender and permit the passage of laws forbidding the production of any plays except "Pollyanna."

Equity cannot undertake responsibility for representations made concerning members by agencies. Recently a Western manager complained bitterly that an agency had grievously misrepresented the work of Equity members and he, following the advice without investigation, had miscast his play. We do not see why Equity should be blamed for this. Indeed, we do not see why the members themselves should incur any responsibility for these misrepresentations, unless they substantiated the word of the agent, which is not charged. Surely a little investigation—or a little hard thinking—would have convinced this manager that it is inadvisable to sign up stout, middle-aged character men to play romantic leads or to place inexperienced ingenues for the part of the old Irish grandmother who uses dialect.

FRANK GILLMORE,
Executive Secretary.

Is That So!

ALMA TELL, who plays the role of Carol Kennicott in "Main Street," has been signed to a long-term contract by the Shuberts, which calls for her appearance in featured roles under their direction.

Renee Delting has been engaged by the Shuberts for a prominent role in "Phi Phi."

Maclyn Arbuckle is going to appear in a new film and a new stage production, all before the first of the year.

Ethel Fisher has been engaged as understudy of Lorna Volare, who plays the part of the little girl in "The Blue Lagoon."

Edward Waldman is preparing for a season of special matinees in New York and announces "Dr. Jekyll and Mr. Hyde" as one of his first plays.

John Wray, who is appearing in "The Night Cap," and who is general stage manager for *Max Marcin*, has been placed under a long term contract by the latter.

Barry Macollum

player of Irish roles, has gone into vaudeville with a comedy sketch.

Hubert Druce, who is staging "Brittle" with *Mae Marsh* for her new manager, *Richard G. Herndon*, will himself act a leading role.

Harold French, the young English actor, who was brought to New York to play the leading masculine role in "The Blue Lagoon," has decided to make his home permanently in this country.

Josef Stransky, the Philharmonic conductor, has returned from Europe for the Philharmonic rehearsals preliminary to the opening of the season on October 27th.

Shinichi Kurasaki has been engaged for the cast of "A Dangerous Man."

Alicia Collins has accepted an important role in "The Ragged Edge," by *H. Gratton Donnelly*.

Eleanor Griffith

resumed her role in the cast of "The Last Waltz," at the Century Theatre Monday night, after an absence of a few weeks.

Irving Beebe has been engaged by the Shuberts for a role in "Phi Phi."

Egon Brecher, who replaced *Dudley Digges* as "Sparrow" in "*Liliom*" at the Fulton Theatre on Monday night, created the role and directed the original production of the Molnar play in Vienna in 1910.

Minnie Dupree, *Vincent Coleman* and *Ann Warrington* have been engaged for the cast of *Rachel Crothers'* new play, "Everyday," which will be produced in November.

Irene Bordoni will play four weeks in Keith vaudeville shortly.

Alice Nash, one of the *Nash Twins* who are appearing in "Get Together" at the Hippodrome, was married last week to *Walter Rayne*, electrician at the Winter Garden, who was formerly at the Hippodrome.

Maureen Olsen, who is now appearing in "Back Pay," has been engaged for the cast of "Lonely Wives," which will be produced by *A. H. Woods*.

Sam H. Harris brought the entire company and production of "The Hero" up to Sing Sing on Sunday night, where a performance was given for the entertainment of the inmates.

Victor Herbert

will personally conduct the orchestra at the Strand Theatre during the week of October 16th, sharing honors with *Carl Edouard*, the regular conductor.

Guy Bolton

the playwright, arrived in New York on Friday, on board the *Adriatic*, from Europe, where he had been visiting for some time.

Vivienne Wing has been engaged to appear in "Brittle."

Emanuel Reicher has acquired the rights to "The Porcupine," a new play by *Edwin A. Robinson*.

Dorothy Maynard, who was last seen here in "Kissing Time," is going to London, where she will appear in a *Laddie Cliff* revue.

Sammy Wright will open shortly in a new single act written by *Andy Rice* called "The Walking Delegate."

Mrs. R. A. D. Cort van der Linden, a well-known society woman, will make her debut on the stage in cast of "We Girls."

Alma Gluck

arrived back in New York on the *Aquitania* last week, and was greeted by her husband, *Efrim Zimbalist*.

Arnold Bennett's new play, "The Title," will open in Montreal on October 17th.

Longford and Fredericks, who returned from England two weeks ago, will open a tour of the Keith circuit in a new act at the Bushwick Theatre on Monday, Oct. 10th.

Huston Ray, the concert pianist who is appearing in Keith vaudeville, has been contracted to play for the Aeolian Duo-Art recording rolls.

Ben Turpin, the *Mack Sennett* star, has been booked for a personal appearance at the State-Lake Theatre in Chicago, for the week of October 10th. The rest of the Orpheum State-Lake chain of theatres will probably follow.

Charles Edmonds, the originator of "The Haunted Violin" act which appeared in this season's "Greenwich Village Follies," closed with that show on Saturday night, and will open a tour of vaudeville shortly.

Frank Fay Is Bankrupt

Frank Fay, who is now appearing at Healey's Golden Glades, filed a voluntary petition in bankruptcy last week, in which he stated that his liabilities amounted to $19,700 and that he had no assets. Fay gave his address at 188 West Forty-eighth street.

Among the creditors mentioned in the petition, and the amounts due them, are Frances Fay (Frances White), who on August 29, 1917, was awarded a judgment of $2,556 against Fay; Louis Fabian Bachrach, $116; Donald D. Parker, $509; Gladys Bachman Fay, $800; John Merkyl, $400; Frank Burbeck, $400; Harriette Keys, $450; Tom Chemeli, $250; Jack Lipschitz, $250; Jim Towney and Jack Kennedy of 141 West Forty-seventh street, $350, and Helen Bedeni $1,575, amount of a judgment obtained against Fay.

Jolson Opening Postponed

The opening of Jolson's 59th Street Theatre, which was set for Tuesday evening (October 4th), was postponed 'till to-night (October 6th), on which occasion the Messrs. Shubert will present Mr. Jolson in "Bombo." This change in date was made necessary, owing to the late arrival of a large section of orchestra chairs.

In "A Dangerous Man"

The cast for "A Dangerous Man," the comedy by A. W. Pezet, in collaboration with Alan Brooks, in which the Shuberts will present Mr. Brooks, has been completed. It will include, in addition to Mr. Brooks, Betty Linley, Harry Wagstaff Gribble, Catherine Cozzens, Roxanne Lansing, Mario Majeroni, Hal Crane, Albert Reed, John C. King, Walter Renfort, and Shinichi Kurasaki.

Reicher Gets Play

Emmanuel Reicher has acquired the rights to "The Porcupine," an American play by Edwin A. Robinson.

Virginia Valli, who is leading lady with Bert Lytell in Metro's latest picture, "Junk," shows just how haughty she can be, and then breaks the—

—strain with a really charming smile. Perhaps, at the right, she has just listened to a happy declaration from Bert Lytell which precedes the Finis

N. V. A. "CLOWN NIGHTS"

Clark and Verdi Officiate at Opening

The first "Clown Night" of the season was held at the National Vaudeville Artists' Club on Tuesday night, October 4th. A new system has been inaugurated for this year, under which each clown night will be run by a different "Chief Clown" every week.

Clark and Verdi officiated as chief clowns for the opening night of the season and turned out a corking good show. Among the different N. V. A.'s who aided them to make the evening a success were Tommy Gordon, Grace and Edna Dreon, Sammy Smith, Harry Rose, Harry Abrams, the Crane Sisters, Mossman and Vance, Hugo Kelly, Phil Golden, Flo Gillespie, Al Rickard, Karyl Norman, Jack Thomas, Williams Bros., Herbert Jelly, and Barker and Dunn. Major J. O. Donovan officiated as stage-manager, with the assistance of Sammy Wright.

The first Bohemian night of the club for this season will be held on Sunday, October 9th.

• • •

Brian Discards Act

After playing one week with "The Fire Escape, at the Shubert Apollo, in Chicago, Donald Brian has decided to discard the vehicle as too weak for him. Brian opened in it last week. He will begin rehearsals shortly in a new act called "North-East," which has been written for him by Brandon Tynan, with which he will play four weeks in Shubert vaudeville prior to beginning rehearsals for "The Sun Robber," a new production.

• • •

Cort Takes Over Park

Last Friday, at midnight, John Cort took possession of the Park Theatre, where, on Oct. 17th, he will enter upon his fifteen years' lease of that property. The house will open on that date with his new farce, "A Bachelor's Night," by Wilson Collison.

Mr. Cort will reestablish $2.00 for the entire lower floor every night, including Saturday, and for the Wednesday matinees $1.00 top.

• • •

Cast Boosts Gribble Play

The entire cast of Harry Wagstaff Gribble's play, "March Hares," at the Bijou Theatre, have organized themselves into a publicity bureau to bring their play under the notice of the widest possible public. Each of the cast believes that the play is a radical and a decided step forward in the art of the theatre, and has engaged to write each day to a number of friends setting forth the merits of the play, and inviting them to see it—at the usual box-office rates.

• • •

To Dramatize Levy Story

A. H. Woods has purchased the dramatic rights of a short story by Bert Levy, the well known artist, entitled "For the Good of the Race." It is an idealistic tale of Jewish life included in a volume by Mr. Levy called "For the Good of the Race and Other Stories" to be published this month.

Shuberts Restrain Gallagher and Shean from Working

The Shuberts secured a temporary injunction from Justice Lyon last week, restraining the vaudeville team of Ed Gallagher and Al Shean from appearing on the Keith or any other circuit until after Sept. 1, 1922. Argument on making the injunction a permanent one will be heard on October 11th.

The basis of the injunction is a contract which was made by the Shuberts with Gallagher and Shean for their exclusive services for one year beginning Sept. 1st, 1921, and ending on the same day in 1922. Their salary was to be $750, with a guarantee of thirty-five weeks' work during that time. Gallagher and Shean, according to the complaint, refused to live up to the contract, and contracted to appear in Keith vaudeville.

• • •

Friedenwald Agenting East

Norman Friedewald, well known Chicago Theatrical agent, arrived in New York last week and has opened offices in the Putnam Building. He will represent The Pantages Circuit, as an Artists Representative, besides booking for other Independent Circuits. He will also produce several girl acts for the coming season. Friedenwald is well known throughout the theatrical field, having been at one time the biggest booking agent in Chicago.

• • •

Cushing Play for Belasco

David Belasco has accepted a play by Tom Cushing, two of whose pieces are in preparation for Broadway. Mr. Belasco first became interested in Mr. Cushing after he left Yale.

Mme. Hermann Will Also "Saw a Woman in Half"

"Sawing a Woman In Half," which recently caused so much discussion as to who the originator was, will soon be done by another act in vaudeville, which will make it a total of four different acts at present appearing in vaudeville with the illusion. The latest addition is that of Mme. Hermann, who is said to have permission to do it. The other three acts are Horace Goldin and Company, who won the decision of the V. M. P. A. over the Great Leon, in the argument over the illusion, the Great Jansen, who has Goldin's permission to do the trick, and P. T. Selbit, who also claims to have originated the illusion, and who came over from England to prove it and is now playing Shubert vaudeville, using the stunt for his act.

• • •

East-West Players' Bill

The East-West Players, under the direction of Gustav Blum, will present four one-act plays about the middle of October. Their first bill, "Autumn Fires," by Gustav Weid; "The Potboilers" of Alice Gerstenberg; "Sweet and Twenty" by Floyd Dell, and "The Eternal Judith," a tragedy from the Roumanian of J. L. Caragiale, the English text by Simeon H. Klafter.

• • •

Hazzard Writing Play

Jack Hazzard, who is now playing in "Tangerine" at the Casino, is at work on the manuscript of a new comedy which will be produced under Carle Carlton's direction. It will be recalled that Mr. Hazzard was part author of "Turn to the Right."

JULIA ROONEY

Of Clinton and Rooney, the pretty sister of the inimitable Pat, who dances with all the agility of her brother

STATE-LAKE —CHICAGO

Anatole Friedland Heads Bill

The writer doesn't know whether the State Lake is trying to set a precedent or not. However, the opening act was *Rhoda Royal's Military Elephants* which gives cause for the first remark. We are so used to seeing animal acts close the show that it was quite a shock. Somehow or other these huge animals always have their appeal and they were well received.

The *Wonder Girl*, an attractive Miss, who would be more so, if she talked less, presented a novel aerial acrobatic act. She performs her stunts on a rope hanging from the flies and gets up so high on it that we unfortunates on the main floor back couldn't see her on account of the balcony. Therefore the amount of applause was rendered accordingly.

Mabel Burke and *Helen Bell Rush* offered *"A Romance in Song"* which hardly needs any description, said description being in the title. There were good harmonizers but somewhat lacking in that 20th Century necessity, *Pep*.

Anatol Friedland and Co. were the "hit" of the show. He opened the act by screening the chorus of his latest song hit entitled *"Who,"* and incidentally closed with it after giving it to them five times during the act, *but*, they never tired of it. It is a sure-fire hit. Of course *Anatol* is known as a picker of melodies, but after seeing the act you will be convinced that he can pick something besides melodies, namely, girls. He has some chorus, and they wear some costumes. *Neil Mack* has to be given credit for the way he puts his numbers over. When it came to reviving *Anatol's* past song hits, *Mack* had to work because the people ate it up.

Moss and Frye followed the revue and went over as they always have in the past. Their line of comedy is clever and they don't overdo it. They sang several numbers and proved a surprise in this direction, for their harmony was nigh on to being perfect. They got what they started after, the laughs, and retired amid a good solid round of applause.

Harry Holman and Company in "Hard Boiled Hampton" proved a riot of fun. He gets under the skin of his audience probably because he portrays the character of the hard boiled business which we have all met, only to find that somewhere he has a heart. He does it so well that you think you are waiting in his office for an interview, while he is bawling out everybody in sight. He provided the real comedy of the bill.

Paul Biese and His Orchestra are well known to everyone who owns a phonograph. *Biese* not only can hand it to a Saxophone, but he wields a wicked violin bow. He produces dance music that makes it hard for the average spectator to stay in his seat.

Finlay and Hill have a good little act. Piano and a girl who sings. They get comedy out of the third member of the trio, who does the old stage hand stuff who is always butting in. It's been worked to death, but seems to get over. And that's all that is necessary. CHRISTENSEN.

CHARLIE AHEARN

AND HIS BIG COMPANY

The Principal Feature Act with "Step Lively, Girls," closed last Saturday at Casino Theatre, Brooklyn, by mutual agreement with Mr. Arthur Pearson

BACK IN VAUDEVILLE WITH NINE PEOPLE IN AN ENTIRELY NEW ACT, COMEDY THROUGHOUT

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Dramatic Mirror

133 W. 44TH STREET NEW YORK

Broadway Buzz

By Jim Gillespie

IT is to be regretted that Babe Ruth made only 59 home runs during the past season. Had he made but one more he would have been eligible for membership in the Sixty Club.

• • •

While theatrical managers are proud of the fact that both New York teams captured the pennant they were not exactly overjoyed at having the teams stage their opening matinee on a Wednesday afternoon.

• • •

After considering several alluring theatrical engagements Babe Ruth finally decided upon vaudeville. He should feel at home doing two a day owing to his being accustomed to playing double headers.

• • •

It is said the skit entitled "Nothing But Cuts" will shortly be seen in vaudeville. Judging from the title that's just where it belongs.

• • •

Alphabetically Speaking

The title of the new Prince of Wales revue opening in London will be A to Z. It is hoped that S. R. O. will be featured throughout the engagement.

• • •

According to the number of acts now laying off there is still room for a few more vaudeville circuits.

• • •

Many acts refused contracts last summer, preferring to wait for Shubert vaudeville, which they claimed would prove a golden shower. The shower came and many performers now find themselves without rain checks.

• • •

Annette Kellerman, who has been appearing in the principal cities of Australia, has disbanded her company owing to bad business and will shortly appear in vaudeville. Having failed in the big cities Miss Kellerman most likely will confine her future efforts to tanks.

• • •

According to an announcement Jim Smith, of Smith and Cook, is having his teeth fixed up and is ready to start on his 44th year of vaudeville. We congratulate Jim on his hearty appetite. May he continue to thrive on the delicacies of show business.

It is said Mme. Schumann-Heink was offered $5,000 for one week at the Palace but had to decline owing to her manager who refused to permit her to appear. Some men will insist upon being an authority on women and yet they don't know a good figure when they see one.

• • •

So far the theatrical season has been a wonderful success for the transfer companies.

Owing to the number of shows closing this season the storehouses are playing to capacity.

Trying to locate a storehouse these days is worse than hunting for an apartment.

You have to make reservations in advance and take out a ninety-nine-year lease.

References are required with the man having the biggest number of failures getting the preference.

In the old days if a show closed after a years' tour the management regarded it as a failure.

Nowadays if a show survives the dress rehearsal it is considered a success.

People formerly attended first nights so as to be there at the opening.

They now attend first nights so as to be there at the closing.

The old familiar cry of "Author" has been supplanted by the more up-to-date yell of "Awful."

Nowadays performers are being hired for the duration of rehearsals.

In the old days upon applying for a job a performer was always asked what shows he had played with.

Nowadays he is asked what shows he has rehearsed with.

• • •

It has been a wonderful season for failures.

Questions and Answers

How can I become an actress? I am crazy to go in the movies. *Kukoo.*

I don't doubt it. Let me know when you become violent and I will arrange to have you shot on some convenient location.

Is *Lilo Lee* any relation to *General Lee*? *S. A. P.*

Generally speaking. No.

Does *Mae Marsh* come from *Hackensack*? *Cud.*

No. You have her confused with a ball player named *Meadows.*

Does *Wally Reid* smoke good cigarettes? *Z. X.*

I don't know. He smokes them too short to find out.

Why was *George M. Cohan* born in *Rhode Island*? *Tex.*

It was probably due to an act of *Providence.*

Is face powder good for blackheads? *L. J.*

Absolutely. Most all colored girls use it.

Was *Mary Garden* raised on a farm? *Nell.*

No. But we have often seen her raise *cane.*

• • •

Holding the much dreaded two spot on a vaudeville bill is quite similar to being second on the batting order with a man on first base. Both spots aften call for a sacrifice.

• • •

A bearded lady who was arrested a short time ago for stealing horses claimed she stole the animals so that she could go to jail for the purpose of cultivating the lace curtains that hung from her chin. Instead of stealing horses the bearded damsel could have served the purpose much better had she copped a few hares.

On "The Original Cast"

A play which ran all season on Broadway was sent on tour. Many advertisements were put up everywhere to the effect that this was "the original cast." The cast had one change. But the change was an important change. Important, that is, in name but not important to the performance. It was, therefore, not the original cast.

And the business dropped.

Of course, the manager explained it by saying that it was the bad season. I am not inclined to agree with him. What he did not take into consideration was that these days, the public knows quite as much of the details of the plays and casts as do the managers. Every little while, the Boston, Denver, Pittsburg and other newspapers print letters from their readers complaining of this condition. I have seen many of those letters. I am convinced that the theatre-going public throughout the country knows just about the personnel of the theatre as the baseball public knows of the personnel of the baseball.

I recall that Mary Kirkpatrick sent "39 East" to Chicago. She advertised it as the original New York production. But Miss Kirkpatrick knew that Chicago knew. And so had the program of the original production at the Broadhurst Theatre photographed and reprinted with the program of the Chicago cast to show that the cast was really the original. It was a capital advertising stunt.

• • •

A well known actress advises girls not to meet married men at the stage door. *Righto.* It is getting too cold for outside appointments.

• • •

A performer who was booked to play a small Southern town, arrived at the theatre Monday morning for the usual orchestra rehearsal. The house was deserted except for a policeman who seemed to be patroling the stage.

"Where is the property man," inquired the performer. "I need a table, chair and telephone."

"Sorry," replied the Cop, "but you will have to wait until after one o'clock. I don't come off duty until then."

Artie Chokes

He Should Get the Air

AS A TYPIST I'M A WONDERFUL ONE-FINGER EXPERT - AND I NEVER HIT THE LETTER I'M LOOKING FOR!
S C R I P T
HELLO ARTIE - I SEE YOU'RE TYPE-WRITING - WHAT SYSTEM DO YOU USE?
THE "PUT AND TAKE" SYSTEM!
THE "PUT AND TAKE" SYSTEM?
SURE! I "PUT" A "G" AND I GET AN "R" OR SUMPIN'
SAXTON

ADELE ROLLAND

Who proves to be one of the chief reasons for the big success of A. H. Wood's farce "Getting Gertie's Garter," now packing them in at the Republic. Miss Rolland is shown here wearing a charming Gerald G. Freeman frock of black drappella and jet

Photo by Old Masters

The New Plays

"LIKE A KING"

Small Town Drama at 39th St. Theatre

Comedy by John Hunter Booth. Produced by Adolph Klauber at the Thirty-ninth St. Theatre, Oct. 3.

THE CAST

Thomas H. Coffin.....Charles Esdale
Norah Smuts.....Margaret Wiltshire
Nathaniel Artemus Alden..James Gleason
Dan Riordan.....Hale Norcross
Policeman.....Hale Hardtap
Mrs. Alden.....Mina Gleason
Phyllis Weston.....Ann Harding
Abigail.....Lucille Parker
Robert Alden.....James Seeley
Arabella Alden.....Frances Howard
General Wade Weston..Robert E. Homans
Samuel Pemberton.....E. L. Dunne
Calvin Lowe.....Edward Poland
J. W. Savage.....Max Waizman
William Chubb.....Arthur Allen
George W. Grubble.....Dodson Mitchell

Another small town drama put in appearance at the 39th Street Theatre. There are the same old standbys, the comic village constabule, the merchant whose note falls due at just the most inopportune moment, the impudent sister, and the girl next door who is always willing to wait forever for the hero to accomplish whatever he sets out to accomplish in the opening scene. The locale is Upper Falls, Mass., and the typical New Englanders behave as all traditional stage New Englanders should and do.

Like a king Nathaniel Artemus Alden returns to the antimacassers of Upper Falls, Mass., supreme in a Rolls Royce. He fills up the ears of the gullible townspeople with a series of lies which are as ingenious as they are good. They get him out of many a tight place, and enable him to become a credit to the community.

James Gleason as this conquering hero is pleasingly natural throughout and makes the cheery youth a likeable sort of chap. *Hale Norcross* plays Dan Riordan, the lively "buddy," and former chauffeur of the Rolls Royce which they appropriated, with skill and a pleasing personality, doubled by good looks. *Ann Harding*, of whom there has been considerable press agenting, plays the little girl next door with a charm and lack of stage sophistication that is delightful. *Dodson Mitchell* gets much out of the character part of Grubble, the wealthy man who imbibes too frequently. The settings are adequate.

HOMER DWIGHT.

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"LILIES OF THE FIELD"

Comedy by Wm. Hurlburt

A play in three acts, by William Hurlbut. At the Klaw Theatre Oct. 4.

Said.....Y. Nimura
Nettie.....Gertrude Clemens
Maisie Lee.....Josephine Drake
Florette Ellwood.....Alison Shipworth
Doris Carter.....Pauline Garon
Walter Harker.....Roy Walling
Gertrude Ainlee.....Cora Witherspoon
Amy Van Epps.....Evelyn Duncan
Mildred Harker.....Marie Doro
A Manicurist.....Alice Cavanaugh
Pink Cortney, A.....Florence Flynn
Lewis Willing.....Norman Trevor
James Overstreet....J. Clemeny Mathews
Louise.....Dorothy Day
Rose.....Ella Finn
A Private Detective.....Dan Day

William J. Hurlburt has written a *highly* amusing comedy on the order of "The Gold Diggers," with nearly as much sparkle, but a far less interesting plot. In fact the plot seems dragged in for the sake of the clever dialogue, and concerns the intrigue between a young divorcee and a millionaire and their subsequent trials and tribulations.

Marie Doro, as wistfully beautiful as ever, plays the beautiful heroine with her usual charm and intelligence. The bright star of the evening was *Josephine Drake* in a Gold-digging-Mabel part, which she puts over with evident enjoyment, and a keen sense of the value of her lines. This time she is called Maisie and she "aint no money hound," but she says she'd like to have enough ready cash so she wouldn't "have to get drunk to enjoy spending it." In speaking of the "lilies of the field" she remarks that they "toil not, neither do they spin. I should hope not."

Florence Flynn plays the small part of Pink effectively. *Alison Shipworth* is delightful as the vulgar old Florette Ellwood, wearing her ancient jewels with a haughty disdain of the more modern sparklers. And she seems to thrill over the young sons of her former admirers and is interested in their simple love affairs.

While the last act was in full swing, apparently, the curtain descended and the play was over. The audience wasn't quite sure whether it was time to go home, but after a few signs of astonishment, departed slightly bewildered as to what it was all about. HOMER DWIGHT.

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"BEWARE OF DOGS"

William Hodge in His Own Play at the Broadhurst

Satirical Tale in Three Wags by William Hodge. Staged by Edward Elsner. Produced by Lee Shubert at the Broadhurst Theatre, October 3.

Nick.....Gustave Rolland
Mrs. William.....Mrs. Chas. G. Craig
George Oliver.....William Hodge
Florence Arnold.....Ann Davis
Mr. Appleton.....George W. Barbier
Henry Shaw.....Leighton Stark
Mrs. Appleton.....Edith Shayne
Mr. Jennings.....John Webster
Camille DuBarry.....Julia Bruns
John Winford.....Philip Dunning
Mimi.....A Pekingese
Dynamite.....An English Bull

If you like *William Hodge*, you are going to like him in his latest play of his own writing, which takes up the question of just how far in the matrimonial affections a pet pup should be permitted to interfere.

George Oliver boarded dogs in a country town in order to raise money enough to take care of himself and his invalid sister who does not appear in the play, but butts in with a persistent bell every time anybody gets excited downstairs. Unfortunately an unscrupulous colored cook and an Italian gardner have been boot-legging on the back stoop, all unknown to Oliver. Several New Yorkish people have stopped there for lengthy periods, ostensibly to see their dogs, but really to enjoy the back stoop home brew and the spare room upstairs.

It takes three acts to explain to a sulkily pretty girl that everything is all right in spite of appearances, and to prove to the proud Mrs. Appleton that dog devotion and husband devotion should not be put on the same plane.

William Hodge is just himself, and he ambles through the play quietly, but with considerable force when it comes to handling wayward husbands and intoxicated Italians. In fact "Sister" turns into a regular Swiss bell-ringer during several "excitingly" noisy conversations. Less of Sister would be better.

Ann Davis plays the disdainful heroine simply and quite naturally. *Julia Burns* is a striking looking damsel with a queer voice and startling clothes. *Mrs. Chas. G. Craig* plays the deceitful negro woman, and *Gustave Rolland* is excellent as the Italian. *Edith Shayne* and *George W. Barbier* (with a terrible make-up) were interesting but rather unconvincing. *Mimi* and *Dynamite*, the two dogs, came in for their own curtain calls.

The setting is attractive, showing the inside and outside of the country cottage.—DWIGHT CONN.

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"THE O'BRIEN GIRL"

George M. Cohan's Latest Musical Comedy

Musical comedy in two acts and three scenes. Book and Lyrics by Otto Harbach and Frank Mandel. Music by Louis Hirsch. Produced at the Liberty Theatre October 3.

Mrs. Hope.....Finita DeSoria
Alice O'Brien.....Elizabeth Hines
Joe Fox.....Alexander Yakovieff
Lawrence Patten.....Edwin Forsberg
Humphrey Drexel.....Robinson Newbold
Mrs. Drexel.....Georgia Caine
Eloise Drexel.....Ada Mae Weeks
Larry Patten.....Truman Stanley
Wilbur Weatherby.....Andrew Tombes
Gerald Morgan.....Carl Hemmer
Minerva.....Kitty Devere
Lucille.....Vera O'Brien

George M. Cohan's theory of the theatre is evidently first, last, and always entertainment. He says—by his productions—that if an audience comes to the theatre he proposes to entertain them. And so whether it's a seribus "Three Faces East" or a musical "Mary" he says every moment must entertain. It must entertain. To do this he gives it a viewpoint. Touches of a word here, a line there, a bit of business there. Those touches are the entertainment. And they are always unique. They take the commonplace out of anything he produces. That this is no small art you will understand when you see any *Cohan* production. Because he doesn't attempt to out-Urban Urban or out Lucille Lucille. Instead he takes performers. Yes performers. Performers who can do things. And he makes them do them. There are any number of other producers who seem to think that instead of making the performers do what they can they should let them do as little as possible and let the scenery and costumes do the work. That's why a *Cohan* production gets a big audience. He makes his cast so entertaining that the audience goes away with the feeling of having had a big night's fun.

"The O'Brien Girl" is his latest. It came to the Liberty where it is sure to run all season. It has every *Cohan* touch. It is entertaining. *Frank Mandel* and *Otto Harbach* wrote it. A book that is clean cut. And *Louis Hirsch* wrote the music with much that is scholarly and of course more that will be whistled.

Of the cast *Ada Mae Weeks* and *Elizabeth Hines*—unlike wholly in method—are the best. *Miss Weeks* dances with a laugh. But she dances. There's a difference. *Miss Hines* who was "The O'Brien Girl" is in line for as big a future as any girl now in musical comedy. *Andrew Tombes* and *Robinson Newbold* were the "comics." A dancer named *Alexander Yakovleff* did a dance far finer than anything we have seen in a musical comedy for years.

S. JAY KAUFMAN.

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"BLOSSOM TIME"

Has Excellent Music

"Blossom Time," a musical play by Dorothy Donnelly, with music by Franz Schubert and H. Berete, presented at the Ambassador Theatre by the Messrs. Shubert.

Cast: Olga Cook, Zoe Barnett, Dorothy Whitmore, Frances Holiday, Ethel Branden, Emmy Nichas, Howard Marsh, Bertram Peacock, William Davenport, Roy Cropper, Paul Ker, Eugene Martinet, Lucius Netz, Yvan Servias and Carey Askin.

It will be known as the Shubert-Schubert triumph. "Blossom Time" with but a slight blemish of so-called "comedy" in the second act (out by now no doubt) is so far above the "May Times" and "Blue Paradises" with which it is being compared that when they are forgotten this will still be touring. Or being revived. The music overwhelms, but even music so glorious might not attract the average person without so fascinating a story. There have been more brilliant stories more brilliantly told. *Dorothy Donnelly* who adapted it did not attempt to make the book sparkle. She evidently felt—and wisely—that here was a job. The job of subduing the story to such an extent that it merely *told* the music. Telling the music meant simplicity. And the life of the composer, Franz Shubert, needed only simplicity. Any attempt at brilliancy would have fallen as flatly as did the aforesaid "comedy." And would have lessened the effect of the music. As it is, the music heightened the story because the music is told via the composer's simple love story. The story of a composer who writes his music to tell his love to his beloved.

And the cast has at least two voices. *Bertram Peacock* was Schubert and *Howard Marsh* was the Schober. One had the awkwardness and the other the dash. And they sang! *Olga Cook* took a daring step when she went from vaudeville to this role but she gave a satisfactory account of herself. A great many other small "bits" but no one mattered very much excepting *Zoe Barnett*.

S. JAY KAUFMAN.

CHICAGO—APOLLO

Jimmy Hussey Heads Bill

The Apollo bill this week unrolls before your eyes an ocular banquet, good dancing, fun galore and variety. The show got up its momentum beginning with the second act and held the interest of an enthusiastic audience to the finish.

Jolly Johnny Jones, The Stage Door Johnny, does some flip flops on a tight rope. The audience was rather "tight" with applause, too.

Rome and Cullen follow with odds and ends of versatility. The tall one with the eloquent legs gave us a real treat in eccentric hoofing and his partner made us sit up and take notice also. They inspire riotous laughter and were recalled several times.

Burt Earle and Girls in *A Mirthful Musical Garden Party*, gave an entertaining musical act, quite a lot of zip and snap to it. The Japanese lanterns made the set look homey.

Buddy Doyle sang *Kill 'Em With Kindness* effectively, but has a brand of stories that have seen a lot of mileage. *If I Lose My Gal* and the *Mammy* song drew good applause.

The Dancing Dears, Ziegler Sisters, are grace personified in their dance numbers. You think of thistledown in a waving wind and everything airy. They are the delectable sisters, vivacious and vibrant with an accurate sense of rhythm. The Scotch and Spanish numbers were excellent.

Making nonsense an art is easy for *Vine and Temple*. When the girl sings *All By Myself* the velvety tone has the seat occupants figuratively at her feet. It has a catch in it that gets you and reminds you of *Irene Franklin*. They got more wholehearted hand clapping than any other act. His gab carbureter runs to good advantage and their exit was a scream.

Joe Jackson, the inimitable tramp cyclist, proved a mirth provoker, and fools you into thinking he is going to do a lot of bicycle riding, but the audience liked him anyway. He filled the house with chuckles and waves of laughter.

George and Rick Rath, American athletes, in *A Study in Endurance*, began the second half. They have no *highfalutin'* airs but are smooth as silk. It is an eight cylinder act of its kind and went over well.

Jimmy Hussey and Co., in a complete revue, closed the show. *The Broadway Pirates* number was especially well received. *Gladys James* dances nimbly and adds luster and spice to the aggregation. *Pop-oh-pop* was a number with pretty costumes and snappy words. It is a pretentious offering and the audience showed its appreciation in good applause.—Nina L. Price.

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CHICAGO—PALACE

Blossom Seeley, Juliet, Hugh Herbert Head Bill

Daley, Mac and Daley opened the show by giving a rather spectacular exhibition of roller skating which went over well.

Edward Marshall, a caricaturist, entertained the audience with some clever work. He talked quite a bit in the beginning, explaining his stuff. Later he cut out the talk and got to work making caricature studies of people in the audience which brought the laughs.

He was followed by *Hugh Herbert* in a skit entitled *Mind Your Business* which is original to say the least. It is chuck full of clever lines and business.

There isn't any doubt in the world but what *Signor Friscoe* is *there* on the xylophone. He is a wonder when it comes to prancing around a xylophone. He does everything but shimmy.

Next on the bill came *Tempest and Sunshine* offering *A Broadway Bouquet*. The writer doesn't know which one of the girls was *Tempest* and which was *Sunshine*. But the girl who played the part of a girl was chuck full of personality. The other member of the team, assuming a man's part in each instance, seemed to lack the freedom of action which was evident in her partner.

Miss Juliet took a good share of the honors. Her one girl revue is the only one of its kind. There seems to be no limit to her ability to mimic stage celebrities, which does very well.

Blossom Seeley and Boys found the audience in a very receptive mood. *Blossom* can be summed up in one word, *Pep*. From start to finish she had them on the edge of their seats. The boys, namely, *Bennie Fields, Sam Miller* and *Harry Stover*, deserve a lot of credit for their share in the entertainment. *Bennie Fields* sang *Ten Baby Fingers* like the writer has never heard it sung. He made a hit with it. *Blossom* put *Nobody's Baby* and *Stolen Kisses* over in great style. Her costumes created a furore amongst the female portion of the audience, and their husbands likewise.

Next came *J. Francis Dooley* and *Corinne Sales* with their bit of inimitable comedy. They put it over with a style all their own.

Closing the show was *The Knight and His Knave*, a European juggling act featuring *Rudolph Wagner*, who is quite some comedian in his own name. He held them to the finish.—Christensen.

CHICAGO — MAJESTIC

Belle Baker and Beth Beri Top Bill

A galaxy of fun-makers, songbirds and three dancers make up the bill at the Majestic this week. The last mentioned—the dancers, are, of course, *Beth Beri* and her able assistants, *Gil Squires* and *William McLeod*. *Miss Beri's Fiji Dance* is especially interesting.

Among the song-birds is *Jack McGowan* of *The Love Nest* fame. His offerings were received with a wave of applause. His own number, *Birds Of a Feather* is our idea of a good follow-up for the famous *Mary* song and *Mr. McGowan* knows just how to sing that sort of thing. Then *Belle Baker* and her inimitable songs and characters bid well for best on the bill. Her *Irish Jewish Jubilee* made Babe Ruth's 59th look ill.

The fun-makers consisted of a variety of rib-ticklers. About the funniest was *Eddie Vogt* in *The Love Shop* and he dances well, too. There is only one hitch in this skit and that is its semblance to an old burlesque show. *Jack C. Claire* as the English Earl is not to be overlooked. *Lydell* and *Macy* with their funny old man stunt is a winner. The greeting tendered these two show how they stand in Chicago.

Larry Comer, with songs, some old and some new, mostly new, hit the mark. *The Yip Yip Yaphankers* held the crowd to the last with their amusing bit called *A Day In Camp*. *Peilert* and *Scofield* opened with *Helping Hubby*, a comedy offering.

Laura Pierpont and her players in *The Guiding Star*, offers a truly unusual story of mother love and love for mother in a real old fashioned home.—Jimalosh.

BROADWAY TIME TABLE—Week of Oct. 10th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	To be reviewed	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	1st week
Among the Lilies	Marie Doro, Norman Trevor	Reviewed in this issue	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	1st week
Back Pay	Helen MacKellar	Play by Fannie Hurst	Aug. 29	Hilings	West 48th	8.30—W. & S. 2.30	$7,000
The Bat	Wilda Bikker, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 24	Morosco	West 45th	8.30—W. & S. 2.30	$10,000
Bewart of Dogs	William Hodge	Reviewed in this issue	Oct. 3	Broadhurst	West 44th	8.30—W. & S. 2.30	1st week
A Bill of Divorcement	Alan Pollock, Janet Beecher	Famous novel dramatized	Oct. 10	Geo. M. Cohan	Bway & 42nd	8.30—W. & S. 2.30	1st week
Blood and Sand	Otis Skinner	To be reviewed	Sept. 26	Empire	Bway & 40th	8.30—W. & S. 2.30	$11,000
Blossom Time	Olga Cook, Fox Barnett, Wm. Danforth	Reviewed in this issue	Sept. 26	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19	Rits	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	To be reviewed	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	1st week
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Daddy's Gone A-Hunting	Marjorie Rambeau	Good play by Zoe Akins	Aug. 31	Fifty-fourth	West 54th	8.30—Th. & S. 2.30	$6,000
Daisy	Lynn Fontanne	Highly amusing comedy	Aug. 1	Frazee	West 58th	8.30—Th. & S. 2.30	Capacity
The Easiest Way	Frances Starr	Eugene Walter play revived	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Fan	Hilda Spong	Reviewed in this issue	Oct. 3	Fourth & July	West 48th	8.30—F. & S. 2.30	1st week
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	Old-fashioned farce	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$6,000
Get Together	Bolton, Holden, Charlotte	Entertaining Hippodrome show	Sept. 3	Hippodrome	6th Av. & 43d	2.15—Daily 2.15	$23,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 19	Booth	West 45th	8.30—W. & S. 2.30	$6,000
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	Interesting after-war play	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$6,000
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$14,000
Like a King	James Gleason, Ann Harding	Reviewed in this issue	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	1st week
Liliom	Joseph Schildkraut, Eva La Gallienne	Fantasy by Molnar	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
The Love Letter	John Charles Thomas	Reviewed in this issue	Oct. 4	Globe	Bway & 46th	8.30—W. & S. 2.30	1st week
Love Dreams	Vera Michelena, Tom Powers	To be reviewed	Oct. 10	Times Square	West 42d	8.30—Th. & S. 2.30	1st week
Main Street	Alma Tell, McKay Morris	To be reviewed	Oct. 5	National	West 41st	8.30—W. & S. 2.30	1st week
A Man in the Making	Donald Gallaher, Kathleen Comegys	Business play	Sept. 20	Hudson	West 44th	8.30—W. & S. 2.30	$6,000
The Merry Widow	Lydia Lipkowska	Brilliant revival	Sept. 5	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	$23,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
The Nightcap	Jerome Patrick, Flora Sheffield	Entertaining mystery comedy	Aug. 15	Bijou	West 45th	8.30—W. & S. 2.30	$6,500
The O'Brien Girl	Elisabeth Hines, Robinson Newbold	Reviewed in this issue	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	1st week
Only 38	Mary Ryan	Comedy of family life	Sept. 12	Cort	West 48th	8.30—W. & S. 2.30	$7,000
Pot Luck	James Hamie	Reviewed in this issue	Sept. 29	Comedy	West 30th	8.30—Th. & S. 2.30	$7,000
Return of Peter Grimm	David Warfield	Successful revival	Sept. 21	Belasco	West 44th	8.30—Th.&S. 2.30	$10,000
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Slade & Blake	Negro musical comedy	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$6,000
The Silver Fox	William Faversham	Fine cast in good play	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$8,700
Six Cylinder Love	Ernest Truex	Clever musical comedy	Aug. 22	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Sonya	Violet Heming, Otto Kruger	Romantic play	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$7,000
The Spring	William Rainey, Ruth Hickaby	Psychic play	Sept. 21	Princess	West 39th	8.30—W. & S. 2.30	$4,000
Tangerine	Julia Sanderson	Average musical comedy	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	Reviewed in this issue	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	1st week
Town Gossip	Johnny Dooley, Lillian Fitzgerald	To be reviewed	Oct. 10	Nora Bayes	West 44th	8.30—W. & S. 2.30	1st week
Vaudeville	B. F. Keith Features	Weekly change of bill		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill		44th Street	West 44th	2.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill		Winter Garden	Bway & 50th	2.15—Daily 2.15	Capacity
Wait Till We're Married	Marion Coakley, Henry Duffy	College and business play	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$6,000
The Wheel	14th St. Stock, Thomas W. Ross	Typical Winchell Smith play	Aug. 29	Galety	Bway & 46th	8.30—W. & S. 2.30	$7,000
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	Irish comedy	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$6,000

The New Plays

"LIKE A KING"

Small Town Drama at 39th St. Theatre

Comedy by John Hunter Booth. Produced by Adolph Klauber at the Thirty-ninth St. Theatre, Oct. 3.

THE CAST

Thomas H. Coffin.....Charles Esdale
Norah Smuts.....Margaret Wiltshire
Nathaniel Artemus Alden..James Gleason
Dan Riordan.....Hale Norcross
Policeman.....Hale Hardtap
Mrs. Alden.....Mina Gleason
Phyllis Weston.....Ann Harding
Abigail.....Lucille Parker
Robert Alden.....James Seeley
Arabella Alden.....Frances Howard
General Wade Weston..Robert E. Homans
Samuel Pemberton.....E. L. Duane
Calvin Lowe.....Edward Poland
J. W. Savage.....Max Waizman
William Chubb.....Arthur Allen
George W. Grubble.....Dodson Mitchell

Another small town drama put in appearance at the 39th Street Theatre. There are the same old standbys, the comic village constabule, the merchant whose note falls due at just the most inopportune moment, the impudent sister, and the girl next door who is always willing to wait forever for the hero to accomplish whatever he sets out to accomplish in the opening scene. The locale is Upper Falls, Mass., and the typical New Englanders behave as all traditional stage New Englanders should and do.

Like a king Nathaniel Artemus Alden returns to the antimacassers of Upper Falls, Mass., supreme in a Rolls Royce. He fills up the ears of the gullible townspeople with a series of lies which are as ingenious as they are good. They get him out of many a tight place, and enable him to become a credit to the community.

James Gleason as this conquering hero is pleasingly natural throughout and makes the cheery youth a likeable sort of chap. *Hale Norcross* plays Dan Riordan, the lively "buddy," and former chauffeur of the Rolls Royce which they appropriated, with skill and a pleasing personality, doubled by good looks. *Ann Harding*, of whom there has been considerable press agenting, plays the little girl next door with a charm and lack of stage sophistication that is delightful. *Dodson Mitchell* gets much out of the character part of Grubble, the wealthy man who imbibes too frequently. The settings are adequate.

HOMER DWIGHT.

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"LILIES OF THE FIELD"

Comedy by Wm. Hurlburt

A play in three acts, by William Hurlbut. At the Klaw Theatre Oct. 4.

Suki.....Y. Nimura
Nettie.....Gertrude Clemens
Maisie Lee.....Josephine Drake
Florette Ellwood.....Alison Shipworth
Doris Carter.....Pauline Garon
Walter Harker.....Roy Walling
Gertrude Ainlee.....Cora Witherspoon
Amy Van Epps.....Evelyn Duncan
Mildred Harker.....Marie Doro
A Manicurist.....Alice Cavanaugh
Pink Cortney, M.....Florence Flynn
Lewis Willing.....Norman Trevor
James Overstreet....J. Cleaggy Mathews
Louise.....Dorothy Day
Rose.....Ellen Flinn
A Private Detective.....Dan Day

William J. Hurlburt has written a *highly* amusing comedy on the order of "The Gold Diggers," with nearly as much sparkle, but a far less interesting plot. In fact the plot seems dragged in for the sake of the clever dialogue, and concerns the intrigue between a young divorcee and a millionaire and their subsequent trials and tribulations.

Marie Doro, as wistfully beautiful as ever, plays the beautiful heroine with her usual charm and intelligence. The bright star of the evening was *Josephine Drake* in a Gold-digging-Mabel part, which she puts over with evident enjoyment, and a keen sense of the value of her lines. This time she is called Maisie and she "aint no money hound," but she says she'd like to have enough ready cash so she wouldn't "have to get drunk to enjoy spending it." In speaking of the "lilies of the field" she remarks that they "toil not, neither do they spin. I should hope not."

Florence Flynn plays the small part of Pink effectively. *Alison Shipworth* is delightful as the vulgar old Florette Ellwood, wearing her ancient jewels with a haughty disdain of the more modern sparklers. And she seems to thrill over the young sons of her former admirers and is interested in their simple love affairs.

While the last act was in full swing, apparently, the curtain descended and the play was over. The audience wasn't quite sure whether it was time to go home, but after a few signs of astonishment, departed slightly bewildered as to what it was all about. HOMER DWIGHT.

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"BEWARE OF DOGS"

William Hodge in His Own Play at the Broadhurst

Satirical Tale in Three Wags by William Hodge. Staged by Edward Elsner. Produced by Lee Shubert at the Broadhurst Theatre, October 3.

Nick.....Gustave Rolland
Mrs. Williams.....Mrs. Chas. G. Craig
George Oliver.....William Hodge
Florence Arnold.....Ann Davis
Mr. Appleton.....George W. Barbier
Henry Shaw.....Leighton Stark
Mrs. Appleton.....Edith Shayne
Mr. Jennings.....John Webster
Camille DuBarry.....Julia Bruns
John Winford.....Philip Dunning
Mimi.....A. Pekingese
Dynamite.....An English Bull

If you like *William Hodge*, you are going to like him in his latest play of his own writing, which takes up the question of just how far in the matrimonial affections a pet pup should be permitted to interfere.

George Oliver boarded dogs in a country town in order to raise money enough to take care of himself and his invalid sister who does not appear in the play, but butts in with a persistent bell every time anybody gets excited downstairs. Unfortunately an unscrupulous colored cook and an Italian gardner have been boot-legging on the back stoop, all unknown to Oliver. Several New Yorkish people have stopped there for lengthy periods, ostensibly to see their dogs, but really to enjoy the back stoop home brew and the spare room upstairs.

It takes three acts to explain to a sulkily pretty girl that everything is all right in spite of appearances, and to prove to the proud Mrs. Appleton that dog devotion and husband devotion should not be put on the same plane.

William Hodge is just himself, and he ambles through the play quietly, but with considerable force when it comes to handling wayward husbands and intoxicated Italians. In fact "Sister" turns into a regular Swiss bell-ringer during several "excitingly" noisy conversations. Less of Sister would be better.

Ann Davis plays the disdainful heroine simply and quite naturally. *Julia Burns* is a striking looking damsel with a queer voice and startling clothes. *Mrs. Chas. G. Craig* plays the deceitful negro woman, and *Gustave Rolland* is excellent as the Italian. *Edith Shayne* and *George W. Barbier* (with a terrible make-up) were interesting but rather unconvincing. *Mimi* and *Dynamite*, the two dogs, came in for their own curtain calls.

The setting is attractive, showing the inside and outside of the country cottage.—DWIGHT COHN.

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"THE O'BRIEN GIRL"

George M. Cohan's Latest Musical Comedy

Musical comedy in two acts and three scenes. Book and Lyrics by Otto Harbach and Frank Mandel. Music by Louis Hirsch. Produced at the Liberty Theatre October 3.

Mrs. Hope.....Finita DeSoria
Alice O'Brien.....Elizabeth Hines
Joe Fox.....Alexander Yakovleff
Lawrence Patten.....Edwin Forsberg
Humphrey Drexel.....Robinson Newbold
Mrs. Drexel.....Georgia Caine
Eloise Drexel.....Ada Mae Weeks
Larry Patten.....Truman Stanley
Wilbur Weatherby.....Andrew Tombes
Gerald Morgan.....Carl Hemmer
Minerva.....Kitty Devere
Lucille.....Vera O'Brien

George M. Cohan's theory of the theatre is evidently first, last, and always entertainment. He says—by his productions—that if an audience comes to the theatre he proposes to entertain them. And so whether it's a serious "Three Faces East" or a musical "Mary" he says every moment must entertain. It must entertain. To do this he gives it a viewpoint. Touches of a word here, a line there, a bit of business there. Those touches are the entertainment. And they are always unique. They take the commonplace out of anything he produces. That this is no small art you will understand when you see any *Cohan* production. Because he doesn't attempt to out-Urban Urban or out Lucille Lucille. Instead he takes performers. Yes performers. Performers who can do things. And he makes them do them. There are any number of other producers who seem to think that instead of making the performers do what they can they should let them do as little as possible and let the scenery and costumes do the work. That's why a *Cohan* production gets a big audience. He makes his cast so entertaining that the audience goes away with the feeling of having had a big night's fun.

"The O'Brien Girl" is his latest. It came to the Liberty where it is sure to run all season. It has every *Cohan* touch. It is entertaining. *Frank Mandel* and *Otto Harbach* wrote it. A book that is clean cut. And *Louis Hirsch* wrote the music with much that is scholarly and of course more that will be whistled.

Of the cast *Ada Mae Weeks* and *Elizabeth Hines*—unlike wholly in method—are the best. *Miss Weeks* dances with a laugh. But she dances. There's a difference. *Miss Hines* who was "The O'Brien Girl" is in line for as big a future as any girl now in musical comedy. *Andrew Tombes* and *Robinson Newbold* were the "comics." A dancer named *Alexander Yakovleff* did a dance far finer than anything we have seen in a musical comedy for years.

S. JAY KAUFMAN.

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And the cast has at least two voices. *Bertram Peacock* was Schubert and *Howard Marsh* was the Schober. One had the awkwardness and the other the dash. And they sang! *Olga Cook* took a daring step when she went from vaudeville to this role but she gave a satisfactory account of herself. A great many other small "bits" but no one mattered very much excepting *Zoe Barnett*.

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Jimmy Hussey Heads Bill

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Rome and Cullen follow with odds and ends of versatility. The tall one with the eloquent legs gave us a real treat in eccentric hoofing and his partner made us sit up and take notice also. They inspire riotous laughter and were recalled several times.

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Daley, Mac and Daley opened the show by giving a rather spectacular exhibition of roller skating which went over well.

Edward Marshall, a caricaturist, entertained the audience with some clever work. He talked quite a bit in the beginning, explaining his stuff. Later he cut out the talk and got to work making caricature studies of people in the audience which brought the laughs.

He was followed by *Hugh Herbert* in a skit entitled *Mind Your Business* which is original to say the least. It is chuck full of clever lines and business.

There isn't any doubt in the world but what *Signor Friscoe* is *there* on the xylophone. He is a wonder when it comes to prancing around a xylophone. He does everything but shimmy.

Next on the bill came *Tempest and Sunshine* offering *A Broadway Bouquet.* The writer doesn't know which one of the girls was *Tempest* and which was *Sunshine.* But the girl who played the part of a girl was chuck full of personality. The other member of the team, assuming a man's part in each instance, seemed to lack the freedom of action which was evident in her partner.

Miss Juliet took a good share of the honors. Her one girl revue is the only one of its kind. There seems to be no limit to her ability to mimic stage celebrities, which does very well.

Blossom Seeley and Boys found the audience in a very receptive mood. *Blossom* can be summed up in one word, *Pep.* From start to finish she had them on the edge of their seats. The boys, namely, *Bennie Fields, Sam Miller* and *Harry Stover,* deserve a lot of credit for their share in the entertainment. *Bennie Fields* sang *Ten Baby Fingers* like the writer has never heard it sung. He made a hit with it. *Blossom* put *Nobody's Baby* and *Stolen Kisses* over in great style. Her costumes created a furore amongst the female portion of the audience, and their husbands likewise.

Next came *J. Francis Dooley* and *Corinne Sales* with their bit of inimitable comedy. They put it over with a style all their own.

Closing the show was *The Knight and His Knave,* a European juggling act featuring *Rudolph Wagner,* who is quite some comedian in his own name. He held them to the finish.—Christensen.

CHICAGO—MAJESTIC

Belle Baker and Beth Beri Top Bill

A galaxy of fun-makers, songbirds and three dancers make up the bill at the Majestic this week. The last mentioned—the dancers, are, of course, *Beth Beri* and her able assistants, *Gil Squires* and *William McLeod. Miss Beri's Fiji Dance* is especially interesting.

Among the song-birds is *Jack McGowan* of *The Love Nest* fame. His offerings were received with a wave of applause. His own number, *Birds Of a Feather* is our idea of a good follow-up for the famous *Mary* song and *Mr. McGowan* knows just how to sing that sort of thing. Then *Belle Baker* and her inimitable songs and characters bid well for best on the bill. Her *Irish Jewish Jubilee* made Babe Ruth's 59th look ill.

The fun-makers consisted of a variety of rib-ticklers. About the funniest was *Eddie Vogt* in *The Love Shop* and he dances well, too. There is only one hitch in this skit and that is its semblance to an old burlesque show. *Jack C. Claire* as the English Earl is not to be overlooked. *Lydell* and *Macy* with their funny old man stunt is a winner. The greeting tendered these two show how they stand in Chicago.

Larry Comer, with songs, some old and some new, mostly new, hit the mark. *The Yip Yip Yaphankers* held the crowd to the last with their amusing bit called *A Day In Camp. Peilert* and *Scofield* opened with *Helping Hubby,* a comedy offering.

Laura Pierpont and her players in *The Guiding Star,* offers a truly unusual story of mother love and love for mother in a real old fashioned home.—Jemaloff.

BROADWAY TIME TABLE—Week of Oct. 10th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	To be reviewed	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	1st week
Among the Lilies	Marie Doro, Norman Trevor	Reviewed in this issue	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	1st week
Back Pay	Hale, Mackaye	Play by Francis Howe	Aug. 30	Hilliga	West 42d	8.30—W. & S. 2.30	$7,000
The Bat	Ellis Miller, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 24	Morosco	West 45th	8.30—W. & S. 2.30	$10,000
Beware of Dogs	William Boden	Reviewed in this issue	Oct. 3	Broadhurst	West 44th	8.30—W. & S. 2.30	1st week
A Bill of Divorcement	Alan Pollock, Janet Beecher	Theme most dramatical	Oct. 10	Geo. M. Cohan	Broy & 42d	8.30—W. & S. 2.30	1st week
Blood and Sand	Otis Skinner	To be reviewed	Sept. 20	Empire	Broy & 40th	8.30—W. & S. 2.30	$11,000
Blossom Time	Olga Cook, Fee Barnett, Wm. Danforth	Reviewed in this issue	Sept. 28	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19	Bijo	West 45th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	To be reviewed	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	1st week
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Daddy's Gone A-Hunting	Margalo Gillmore	Good play by Zoe Akins	Aug. 31	Plymouth	West 42d	8.30—Th. & S. 2.30	$6,000
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1	Frazee	West 42d	8.30—W. & S. 2.30	Capacity
The Easiest Way	Frances Starr	Eugene Walker play revived	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Fan	Hilda Spong	Reviewed in this issue	Oct. 3	Punch & Judy	West 49th	8.30—F. & S. 2.30	1st week
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	Old-fashioned farce	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$6,000
Get Together	Perkins, Perkins, Charlotte	Entertaining Hippodrome show	Sept. 3	Hippodrome	6th Av. & 43d	2.15—Daily 2.15	$42,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$6,000
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 20	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	Interesting after-war play	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$6,000
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$10,000
Like a King	James Gleason, Ann Harding	Reviewed in this issue	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	1st week
Lilion	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 29	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
The Love Letter	John Charles Thomas	Reviewed in this issue	Oct. 4	Globe	Broy & 46th	8.30—W. & S. 2.30	1st week
Love Dreams	Vera Michelena, Tom Powers	To be reviewed	Oct. 10	Times Square	West 42d	8.30—Th. & S. 2.30	1st week
Main Street	Alice Tell, McKay Morris	To be reviewed	Oct. 5	National	West 41st	8.30—W. & S. 2.30	1st week
A Man in the Making	Donald Gallaher, Kathleen Comegys	Business play	Sept. 20	Hudson	West 44th	8.30—W. & S. 2.30	$6,000
The Merry Widow	Lydia Lipkowska	Brilliant revival	Sept. 5	Knickerbocker	Broy & 38th	8.30—W. & S. 2.30	$22,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
The Nightcap	Jerome Patrick, Flora Sheffield	Entertaining mystery comedy	Aug. 15	Bijou	West 45th	8.30—W. & S. 2.30	$6,500
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	Reviewed in this issue	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	1st week
Only 38	Mary Ryan	Comedy of family life	Sept. 12	Cort	West 48th	8.30—W. & S. 2.30	$7,500
Pot Luck	James Hanely	Reviewed in this issue	Sept. 29	Comedy	West 30th	8.30—Th. & S. 2.30	$7,000
Return of Peter Grimm	David Warfield	Successful revival	Sept. 11	Belasco	West 44th	8.30—Th.&S. 2.30	$10,000
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	Negro musical comedy	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$6,000
The Silver Fox	William Faversham	Fine cast in good play	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$9,700
Six Cylinder Love	Ernest Truex	Clever automobile comedy	Aug. 29	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Sonya	Violet Heming, Otto Kruger	Romantic play	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$7,000
The Spring	William Rainey, Ruth Hinkaby	Popular play	Sept. 21	Princess	West 39th	8.30—W. & S. 2.30	$4,000
Tangerine	Julia Sanderson	Average musical comedy	Aug. 9	Casino	Broy & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	Reviewed in this issue	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	1st week
Town Gossip	Johnny Dooley, Lillian Fitzgerald	To be reviewed	Oct. 10	Nora Bayes	West 44th	8.30—W. & S. 2.30	1st week
Vaudeville	B. F. Keith Features	Weekly change of bill		Palace	Broy & 47th	2.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill		44th Street	West 44th	2.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill		Winter Garden	Broy & 50th	2.15—Daily 2.15	Capacity
Wait Till We're Married	Marion Coakley, Henry Duffy	College and business play	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$6,000
The Wheel	Ida St. Leon, Thomas W. Ross	Typical Vaudeville Sketch play	Aug. 22	Colony	Broy & 53d	8.30—W. & S. 2.30	$7,000
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	Irish comedy	Sept. 26	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$4,000

ALICE TERRY

The charming Metro player whose excellent work in "The Four Horsemen of the Apocalypse" has put her in the foremost rank among the featured players

In the Song Shops

By Jim Gillespie

Music Publishers Hold Outing—Wolfie Gilbert Going Into Vaude Again—Brymn and Smith To Do A Two Act

DAVE RINGLE

The hustling Professional Manager of the McKinley Music Co. who, besides attending to his official duties, finds time to write popular songs, many of which have met with big success. A few of Dave's recent contributions are "Wabash Blues," "Melon Time in Dixieland," "After All Is Said and Done," "Sweet Creola Mine" and "My Hawaiian Melody"

WEDNESDAY, Sept. 28, will go down in history as a red letter day, so far as the mechanical boys are concerned. On that day the phonograph and piano roll representatives gathered in West 46th street, for the purpose of invading *Joe Smallwood's Chateau* in Long Island, where an old fashioned get-together party was scheduled to take place. While waiting for the starting gun, *Leo Friedman* decided to celebrate the occasion by handing a huge banner in front of his window, which blared forth the title of his brand new number, *There's A Bunch Of Klucks In the Ku Klux Klan*. Of course *Leo* denied the stunt had been prearranged, but was candid enough to admit that the sign happened to arrive at an opportune time. Leaving 46th in gasoline formation, the party proceeded to *Smallwood's Lodge*, where luncheon was immediately served, after which came the much talked of ball game between picked teams, headed by *Jack Bliss* and *Eddie Bloedon*, with *Vincent Sherwood* calling balls and strikes, and *Vince Walsh* proving himself an accountant by keeping track of the score.

In the Early Innings

Bloedon's team fell upon the opposing pitcher with an avalanche of long distance drives which threatened to knock over trees in the distance. *Jack Glogau's* tongue was hanging out from chasing the ball and *Fred Hager's* arm fell off as a result of a long throw. The game was held up while the gang hunted for a piece of rope so as to tie the wing to *Fred's* shoulder. As the game wore on the *Bliss* boys managed to become acquainted with the delivery of *Cliff Hess*, which resulted in their sending over a barrage in the direction of *E. B. Marks* and *Harry Blair*. After running several miles, *E. B.* decided he had lost enough weight and promptly retired, but *Harry* proved himself a glutton for punishment by sticking. The game was called at the end of the sixth inning, owing to the scorekeeper running out of numbers, though *Bloedon* claimed his team won by the score of 15 to 13. While waiting to put on the feed bag, *Max Kortlander* introduced a pair of speckled cubes which immediately caught the eye of *Max Stark*, to say nothing of several other seven-eleven hawks, and the gang adjoined to the beach to partake in the game of

Read 'Em and Weep

Stark insisted upon fading *Kortlander*, which resulted in the 46th street publisher almost fading out of the picture. So far as quantity is concerned, *Kortlander's* passes resembled an opening night of a Bway show. Seven o'clock found the boys exercising with knives and forks, with *Sam Perry* proving himself the champion fish eater of the universe.

Jack Mills and *Jimmie McHugh* blew in as the first course was being annihilated and after a quick handshake lost little time in joining the napkin brigade. *Herman Rose* also arrived in time for the big eats, received the usual salute of *For He's A Jolly Good Fellow* and responded with a stirring soup solo, assisted by a bowl of consomme between courses. *Billy Jones* and *Ernest Hare* obliged by singing *Ten Baby Fingers and Ten Baby Toes*, after which the mob loudly demanded that *Leo Friedman* render his *Ku Klux* number. *Leo* modestly declined, which resulted in the gang branding him as a *Kleagle* and a *Kluxter*. After soiling the dishes and tablecloths the boys sat back to enjoy a vaudeville show, which needless to say was a huge success. As for the entire outing, in the language of music publishers, it was a natural.

The McKinley Music Co. have taken over a new number entitled *My Hawaiian Melody*, fresh from the pens of the well known songwriting team of *J. Fred Coots* and *Dave Ringle*, both members of the above club.

Jack Bickel has joined the staff of *Charles K. Harris* and has celebrated the event by writing a novelty fox-trot entitled *Heart Broken*, which will be released immediately.

Louis J. Donn, who enjoys a wide acquaintance throughout the West, has been appointed Denver representative for the *Riviera Music Co.* and will start an immediate campaign on *Sweet Southern Dreams*, *Karma* and *There'll Come a Time*, the three big numbers in the *Riviera* catalog.

The Orpheum Publishing Co., who control the rights to the musical numbers in the new musical comedy, *Page Miss Venus*, has selected the *E. B. Marks Co.* as exclusive selling agents of the music.

Not to be outdone by the many songwriters who are entering vaudeville, *L. Wolfe Gilbert* has signed for a route of sixteen weeks around the East. Wolfie will appear at Loew's State Theatre for the entire week, beginning Oct. 31st, and will be assisted by *Riley Reilly* at the piano. *Wolfie* don't mind three a day, but his brother *Eddie*, who recently became the daddy of a boy and girl claims two is plenty.

Best Selling Music Rolls

AEOLIAN—Waltz, Autumn (4523); Fox Trot, Ma-S (2998).
Q.R.S.—Waltz, Plantation Lullaby (1703); Fox Trot, I Ain't Nobody's Darling (1695).
REPUBLIC—Waltz, Hello, Little Girl of My Dreams (760); Fox Trot, Gypsy Blues (779).

Best Selling Records

EDISON—Waltz, Florida, Conrad's Orch. (50833); Waltz, Why, Dear, Harry Radermann's Fox Trot, Jazz Orch. (50837).
VICTOR—Waltz, The Last Waltz, Hackel-Berge Orch. (18788); In a Boat, Whitman's Orch. (18789).
COLUMBIA—Waltz, Mississippi Cradle, Prince Orch. (6191); Fox Trot, Wang Wang Blues, Ted Lewis (3464).
PATHE—Fox Trot, When the Sun Goes Down, Casino Dance Orches. (020618); Fox Trot, Remember the Rose, Merry Melody Men (020615).

Harriet Stanley

of the *Fred Fisher* firm, bashfully admitted that she became a blushing bride on the twenty-eighth of September. Even though *Harriet* may leave the employ of *Fisher*, there is no reason why she should not hear *Ma* for many years to come. While in the act of congratulating *Harriet*, we were suddenly blinded by a three karat searchlight on the third finger of *Rose Goldberg's* left hand. After much coaxing, *Rose* admitted that she had just became engaged to *Bert P. Hart*. When asked if the wedding date had been set, *Rose* replied, "For heavens sake, I'm not booked that far ahead. Remember this is a new act."

Willie Horowitz is back on the job as assistant professional manager of the New York office of the *Broadway Music Co.* *Willie* succeeded *Jack Smith* who left the firm a short time ago.

* * *

Is That So!

Matt Woodward is now on the staff of *Jack Snyder Music Co.*, where his duties will consist of turning out new numbers.

Charles Rosoff has joined the professional staff of *Irving Berlin* and insists that "you must come over." *Charles* refuses to apologize to *Savoy and Brennan* for the simple reason that he does not say it in the same tone of voice.

Roy Jerdone (the boy wonder), who formerly received his mail at Rochester, is now on the staff of *Jack Mills* in the capacity of special writer.

Howard Rogers, the well known lyric writer, has joined the professional staff of *Remick*.

Best Selling Sheet Music

FOX TROTS—Tuck Me to Sleep, Irving Berlin; Sweet Lady, Leo Feist.
WALTZES—Peggy O'Neil, Leo Feist; Mary O'Brien, Jerome Remick.

Tim Brymn and *Chris Smith*, the well known colored songwriters, are also preparing an act for vaudeville. Upon looking over their dates the boys discovered they had nothing to do for the next five weeks, so they decided to kill time by going in the show business. At present they are hard at work on a new number entitled *Good Night Lucinda Lou*.

Jack Mills has discovered a remedy for wandering girls and is publishing his advice in musical form, which will be known as *Why Girls Leave Home*. No girl can afford to overlook *Jack's* fatherly sermon, which can be obtained at all music stores for the small price of thirty cents. *Jack* is also publishing a new number from the pen of *Chris Smith*, entitled *The Missing Link*, which despite its title, will not be confined exclusively to chain stores.

Fred Fisher took advantage of the 125th Street celebration last week by distributing horns throughout the stores and street, in behalf of his comedy song hit *Ma*, which proved to be a crackerjack plug. Last week the office force reminded *Fred* that Sept. 30th was his birthday by presenting him with a handsome gold watch. In a little speech *Fred* said he was almost afraid to accept the precious gift, owing to his habit of losing things. However, judging from the rapid progress of the *Fisher* concern, it can hardly be said that *Fred* loses much time. *Fred* is leaving for Chicago this week, having decided to take a much needed vacation.

Joseph Meyer and *Howard Johnson* have turned over a new number to *Leo Feist* entitled *Good Bye Shanghai*. According to the writers, it is a fox-trot with a distinctly odd dance rhythm and will prove an inspiration to the knights of the glazed floor. Lizards and tea hounds please note.

At the Big Vaudeville Houses

FINE SHOW AT THE PALACE

Paul Whiteman, Gertrude Hoffman, Leo Carillo—Others

Variety aplenty is the keynote of the splendid bill offered at the Palace this week. It is a marvellous bill, well balanced, presenting as its headline pieces such box-office attractions as *Gertrude Hoffman, Leo Carrillo, Edith Taliaferio* and *Paul Whiteman and his Palais Royal Band.*

The incomparable *Hoffman* is offering the greatest work of her career. Aided and abetted by *Leon Barte*, and sixteen American Ballet Girls, who are effervescent with youth, beauty and a boundless knowledge of terpsichorean technique, she presents an all American ballet, which but for intermission following, should have tied the show in the proverbial knot.

Leo Carillo, of *Lombardi, Ltd.*, fame, is offering a new line of chatter that just sparkles with clever material and he knows how to sell it. His Chinese stories and celestial interpretations are most especially commendable.

Edith Taliaferro and company appeared in a dramatic offering, *under the Same Old Moon*, a poetic love theme of Three Continents. The Northwest episode was a bit overplayed, smacking too much of "who's doin' all the shootin'" type. However that can easily be toned down without interfering with the tale as a whole.

Paul Whiteman and his Palais Royal orchestra stopped the show with their tantalizing melodies. We shall hear more of that blond boy who swings the soprano saxophone. He's got a wonderful bag of tricks.

Fred Fenton and *Sammy Fields*, blackface comedians, stole the laugh honors of the bill with a great line of rapid-fire gags and eccentric hoofing.

Pietro, the renowned piano, accordionist and phonograph artist, went over to a good hand, as did *Rome* and *Gaut*, in "When Extremes Meet."

Shadowland," a fantastic pantomimic spectacle, lowered the curtain on a great bill that was opened by *Bill Genevieve* and *Walter*, cycling novelists. SAXTON.

ROYAL FEATURES AVON COMEDY FOUR

Ray Raymond, Claudia Coleman—Others

The bill at the Royal this week opens with *Anita Diaz's Monkeys. Miss Diaz* must have spent a great deal of time training her animals for they do some clever tricks. However, the act seemed a little too long to hold entire interest.

Jack Rolls and *Ruby Royce* then offer some dance steps which proved to be very entertaining. It is too bad that all dance acts are not as good as this. They were enthusiastically received.

Raymond Bond assisted by *Miss Eleanor Magnuson* offers his homespun comedy, *Remnants*. It is a clever little piece delightfully rendered. *Mr. Bond* has an excellent idea of comedy, and *Miss Magnuson* played her role with splendid contrast.

Joe Rome and *Lou Gaut* might be termed the long and the short of it. Their comedy and dances were immense. The audience were very reluctant to let this team go. You can't blame them. It is a great act.

Ray Raymond and his *Melody Charmers* closed the first half. *Mr. Raymond* sings well and his supporting company is excellent but the act seems to need a little more snap and pep.

Miss Claudia Coleman has a splendid repertoire of feminine types which was thoroughly and enthusiastically appreciated. *Miss Coleman* has an excellent insight into character and gives a true representation of each type.

The Avon Comedy Four was the hit of the bill. Their comedy was received with gales of laughter and their songs were encored again and again. Some of their material is very old but it always meets with favor. They received a tremendous ovation.

Jim McWilliams followed with an unusually entertaining act. His short poems were very funny and his burlesque on opera was a scream. He is a truly enjoyable comedian and well deserves his place on the bill.

The Novelty Clintons close the bill with a jumping act. It held the audience to the end. SHERWOOD.

Gertrude Hoffman and Leo Carillo at the Palace—Winter Garden Has Marie Dressler and DuCalion—Ray Raymond at Royal

WINTER GARDEN HAS DANDY SHOW

Marie Dressler, Miss Wellman and Du-Calion Featured

With business nearly capacity, an appreciative audience voted the second week of Shubert Vaudeville, a success with their spontaneous applause for every act on the program.

Sensational *Toga*, a Jap, opened. He did several minutes of rope walking and other Jap stunts, which were appreciated. For his finish he walks a rope tied to the stage and balcony box, after walking up he then slides down the rope backwards and blindfolded. This was his main trick and it had the audience gasping.

Hager and *Goodwin*, two man singing turn, did fairly well on number two. Several popular numbers were rendered, including, *Way Down In Loveland, Girls, Girls, Girls*, and a corking good "Wop" number. *Christopher Columbo* and *Beautiful Rainbow Sal*, were others of their repertoire. For their finish they gave an imitation of a *Side Show and Spielet*, at Coney in verse. This was their best effort.

Emily Ann Wellman and *Richard Gordon*, in *The Actor's Wife*, were given the stage after the *Hager* and *Goodwin* turn. This tense dramatic playlet in several short scenes held the entire house with a clever story of theatrical life on and off.

Du-Calion, with his silly ladders and talk, has been held over a second week. It must be said that he is one Englishman that came over here and after being a success on his opening, succeeded in going much better the second week. He has changed his talk a little adding newer material, some of it much better than what he had been using.

Bert Clark and *Flavia Arcaro*, in their nonsensical skit, had the entire house with them.

After intermission, *Palo* and *Palet*, with their various musical instruments, played their heads off, to the appreciation of the entire audience.

Llora Hoffman, prima donna, is making her first vaudeville showing this week. (New acts.)

George M. Rosner, with his various impersonations, which included the half wit, school boy, and the old army man.

Marie Dressler, John T. Murray, Arthur Geary and company, held down headline honors with much success. Their comedy travesty of *The Barrymores*, had the turn going at such a fast pace, that not even a torpedo could stop it.

William Horlick and *The Saramay Sisters*, in a clever routine of Russian dances, closed a corking good show. ROSE.

HAMILTON BILL

Love Race, Harry Delf and Others

Brown, Gardner and *Trahan* opened with a revue of songs and dances with the dances being responsible for the turn getting over. *Dave Roth* followed and exerienced little difficulty in hanging up his usual hit. Dave lived up to his title of versatility by offering a song, some exceptionally good piano playing, entertainment on a cigar box fiddle and then mopped up with an excellent routine of dancing.

Buckridge and Casey assisted by the *Trado Twins* got over nicely in a pleasing assortment of ornamental bits of songs and dances. *Miss Buckridge* possesses a very pleasing voice to say nothing of a very pretty form. *Miller and Mack* proved one big laugh from start to finish with their dancing collecting a huge portion of applause.

The Love Race closed intermission. The turn has been reviewed in these columns numerous times.

Newell and Most, filling in for *Bert Errol*, finished to rather quiet returns.

Imhof, Corenne and company walked off with the laugh honors of the evening. Their skit, *In a Petit House*, had the house in an uproarious state, with *Imhof's Tad* interpretation being responsible for howls.

Harry Delf drew a tough assignment in having to follow Imhof, owing to the house having laughed itself sick. *Pete* and *His Pal*, the former a Darkie and the latter a trained circus mule, closed the show.

Vaudeville Bills Two Weeks Ahead on Pages 508, 509, 536, 537

NEW ACTS

Jack Waldron and Betty Winslow

Songs and dances, full stage special, sixteen minutes, reviewed at Fox Audubon, Wednesday evening.

Jack Waldron for the past season has been out of New York appearing in the number two company of Harry Carroll's "Varieties of 1920" which played over the Orpheum circuit, headed by Harry Richman in Carroll's role. Previous to that, Waldron became acquainted with vaudeville patrons in New York, through appearing with Emma Haig over the big time. He recently broke in a new act with Thelma Carlton, which obviously has split.

Waldron now has with him a pretty little blonde, with oodles of personality and charm, by the name of Betty Winslow. The two open cold with a neat little dance, entering from the center of the stage, which is set in full. The dance is followed by a song rendered by the two, called "Be Yourself." In this number they decided to be original and not do imitations of anyone else if possible, and the second chorus of the song finds the girl discovering that Waldron is dressed like George White, and the boy becoming awake to the fact that the girl is attired in Ann Pennington costume.

This made a dandy opening, which set a high standard for the act to live up to at the outset, but which it didn't do quite successfully. *"Bimbini Bay"* was rendered effectively by both with a dance bit following. Waldron, attired in Eton jacket, carrying a cane, did *"Kill 'Em With Kindness"* and a neat dance to "Moonlight." The number which follows is much on the style as the one which was done by Emma Haig with Waldron, with the girl on a settee, reading, a flirtation bit with Waldron, and then both being forced to go into a dance by the lure of the music. A good bit, but which wasn't worked up with sufficient effect. Waldron does a solo number in which he is joined by the girl, attired in a frock, for the finish.

The finish is weaker than the first portion of the act, and could be strengthened with some of the more eccentric style of dancing which Waldron showed he could do, when he appeared with Haig. Even at present, it is still a classy act, which will do nicely for most bills, but as long as it can be made still stronger, why not do so? HOFFMAN.

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Hal Skelly in "The Mutual Man"

An attractive setting of yellow hangings and several silk-shaded lamps, and *Midgie Miller* to play a movie-mad maid, started the *Hal Skelley* act on the road to success even before he entered. He appeared as a Mutual Life Insurance agent who is mistaken by the lady of the apartment for a representative of the Mutual Film Co. Much rather obvious comedy is extracted from her believing his big figures refer to a salary to act in the movies instead of an insurance policy. There is a slap-dash to *Skelley's* work which puts it over in site of its silliness. The opening song, *Tea Leaves*, is pretty, and the hit of the show is *On Some Sweet Day*. *Midgie Miller* is impish and pretty and dances amusingly. She is largely responsible for the big success of the act. *Eurnice Souvan* plays the apartment-lady-with-aspirations with a fixed smile. *Florence McGuire* tossed her bobbed hair pertly as the inevitable friend. *Hal Dyson* conducted the orchestra with assurance. CONN.

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Eddie Buzzell and Co.

The new act "A Man of Affairs," by *Daniel Kussell* which opened at the Alhambra was a big hit. The story, briefly, is that after saying goodbye to his country sweetheart, *Eddie* starts out to conquer New York. He first meets an actress who is hungry, but who pays her own check! Then he becomes an artist's model until she gets too vampish. Then a rich old maid takes an interest. In the meantime the country sweetheart, Mary, comes to the city to try to interest someone in her home made cookies. After being turned down by the actress, the artist and the wealthy old woman, she is shown in her luxurious office. The Bluebird Cookies are a huge success. And Eddie comes in to look for a job and lands one for life.

Eddie Buzzell plays with a sureness and a finish that is well suited to vaudeville. His supporting company, is good, and the types of girls are well contrasted. *Ethel Russell* plays the blonde sweetheart prettily and with a natural sweetness that is pleasing. CONN.

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Billie Shaw and Co.

Songs and Dances 20 Minutes, full stage special, reviewed Monday at Coliseum.

A pretty setting (in full stage) and one beautiful butterfly gown made of silver cloth (which brought a good hand) would suffice to describe the merits of this act. *Billie Shaw* is her usual pretty self and dances well, but lack of material makes it hard for her to keep up her former standard. Perhaps the hardest thing for her to carry is her support in *Herbert Hoey*.

Hal Dixon contributed two dances, one of which showed a bright spot in the act. *Herbert Hoey's* voice, which met some high notes only half way, was but one of the many ways in which he helped slow up the act.

BILLY SCOTT.

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George Morgan and Co.

Singing act in one, twelve minutes, reviewed Wednesday evening, at the Coliseum.

Morgan bills his offering as a vaudeville novelty, and only until after his offering is over does an audience realize in what manner Morgan's act has been any different from any other single singing act in vaudeville. For Morgan does a straight routine of songs, assisted by an unbilled pianist. One novelty in the act is the fact that the pianist doesn't do a solo. Which, is really a good novelty, at the same time giving the pianist credit for doing his work capably in accompanying Morgan.

The other novelty of the act lies in the fact that Morgan does an entire routine of classical and semi-classical numbers, all of which are new to the vaudeville stage. He possesses a powerful tenor, which he uses effectively. As an opening number, "Lift Mine Eyes," however, has doubtful value for vaudeville, especially considering that all audiences are not the type which is found at this theatre. The Italian aria which is the second number in his repertoire is much better for concert purposes, the waits between the different movements being too long for vaudeville and give the impression that he has completed the number, when as a matter of fact he is going into another movement.

Morgan makes a neat appearance, and possesses a personality which, with time, will assert itself to better results. He will give a good account of himself in houses where concert acts are liked. HOFFMAN.

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Billy Sharp's 20th Century Revue a Hit at Coliseum

29 Minutes, in four, reviewed Monday, Coliseum.

Billy Sharp, well known producer of cabaret entertainments, has achieved an unusual success in his most recent presentation offered on the vaudeville stage. His revue consists of a series of interesting bits by the various members of his company.

A dainty miss emerges from a satin drop, to introduce the act and announce its purpose, after which the curtain parts disclosing a jazz band on one side of the stage and five chairs set on the other side. An opening in the back drop allows for the entrance of a pretty young miss, who sings *I'm Nobody's Baby* to the delight of the audience. A girl pleases with a clever novelty dance and is followed by a cute little miss who sings *Strut Miss Lizzie* most effectively. Her strutting and shivering is commendable and her number brought a big hand.

The following numbers are impersonations by various members of the cast, a *Bordoni* and a *Timberg* go over well, but a *Courtney Sisters* impersonation and a *Tanguay* slow things up for the moment.

Billy Sharp picked up speed with an excellent series of soft shoe dances, impersonating some well known dancers which took the act over to a smashing finale. BILLY SCOTT.

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Llora Hoffman

Direct from a Broadway production, Llora Hoffman is making her vaudeville debut this week. Miss Hoffman appears alone, wearing a stunning black spangled gown and black and red cape. Her first song rendered, entitled *Ma Cherie*, gave her a corking good start. *Linde Lou*, a Southern ditty, and an operatic selection followed. These two numbers gave *Miss Hoffman* an opportunity to also display her remarkable voice. For her finale she sang a ballad, *Sweetheart, I'm Longing for You*. *Miss Hoffman* can well afford to remain in the two-a-day, for it is acts of this calibre that make vaudeville supreme. ROSZ.

44TH. ST. BILL LONG Whipple and Houston, and Dolly Connolly Top Bill

Shubert vaudeville is still holding its own as far as entertaining vaudeville shows go, and also in regard to attendance. But the third week of its inception at this house still sees a late show at the theatre. With the last act going on at about 11:30, it generally has a poor chance of holding them in.

Clark and Verdi, holding down the fourth spot, and *Whipple and Houston and company*, in closing intermission, furnish the comedy. *A. Robins* should be included among the laugh-provokers on the bill, but he is more than that.

Clark and Verdi are doing their familiar characters, with some new talk which has been injected into the act. The statuary bit is still featured.

Whipple and Houston and company are offering *Time*, an exceptionally well written vehicle, and which lives up to its prologue by being one of the most original acts we have seen in years. It is indeed a worthy successor to *Shoes*, which they did up to this season. The mechanical effects are remarkably clever, and staged effectively. The company, consisting for the main part of a jazz band, who are only seen when playing, in shadow, and a policeman and newsboy.

Dolly Connolly and *Percy Weinrich* are great favorites here, and are presenting a lot of new numbers by the writer of *By the Campfire*, all of which are good. They are more than good because of the manner in which *Miss Connolly* sings them. *Rustic Ann*, *At the Bobbed Haired Babies Ball*, *Shores of Minitonka* and *Honey Love* are among the vocal and piano offerings of the pair.

A. Robins, the walking music store, has added some new props since we last saw him, each being as effective as any which he has ever used. They couldn't get enough of him here.

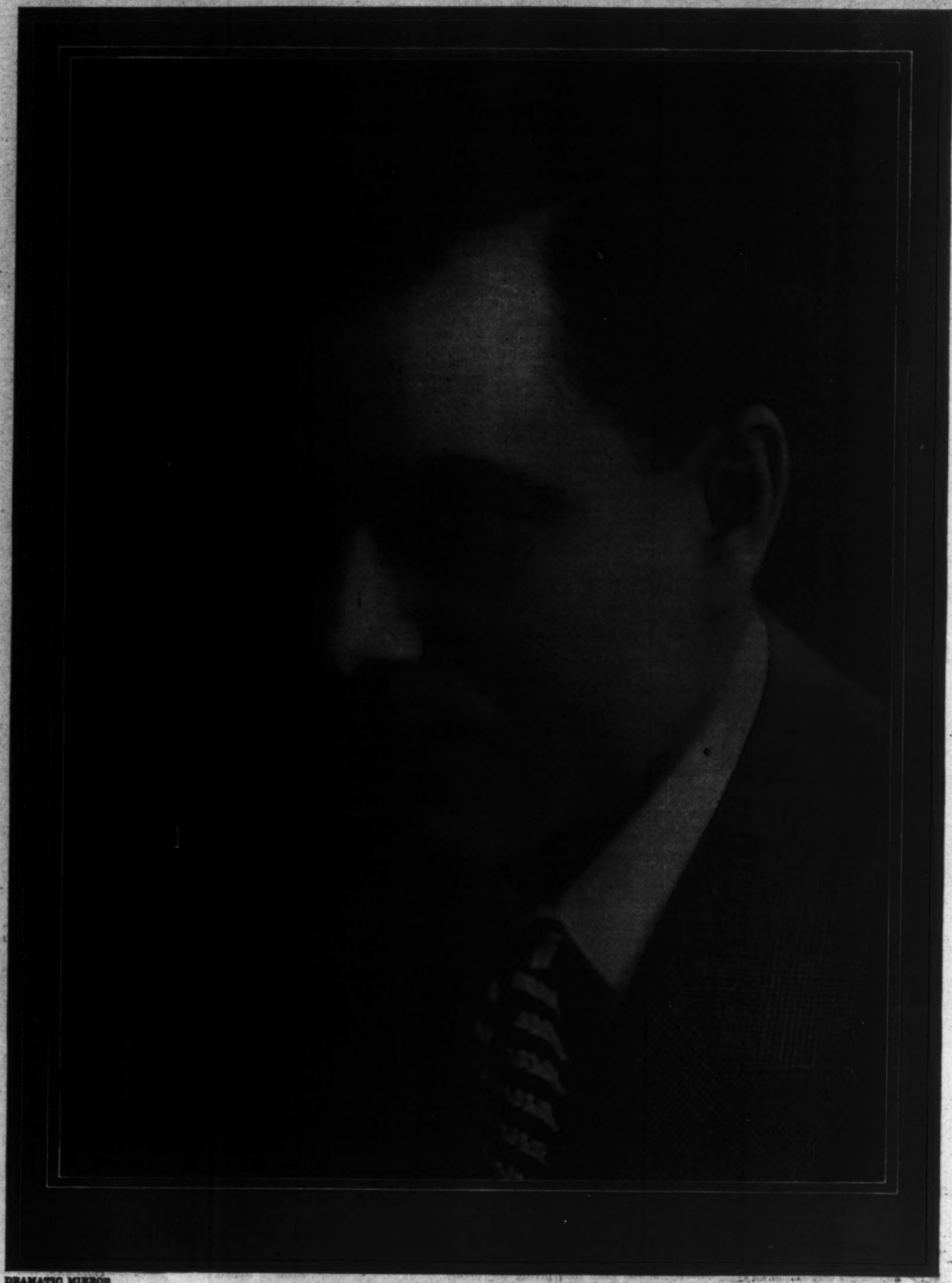
A condensed version of *The Kiss Burglar* drew quite a few laughs, but can stand a lot of cutting, especially in the bit in one, where two of the men do a *Things They Get Away With* number.

Earl Mossman and Ray Vance made themselves well liked in the second spot. The boys do a routine of songs and dances, but what they sell more than their ability, is their personalities, which is the best way. They make dandy appearances and do a classy act.

George Stone and *Etta Pillard* were out of the bill, and *Mullen* and *Coreli* filled in with the acrobatic and comedy offering which they have been doing for years. *Ernestine Myers*, with a company of two girls and two men, is offering a beautifully staged dance act, in which her closing oriental dance stands out. The singer's voice could be improved upon, and the male dancer's work, when supporting her numbers, seems to require a lot of exertion on his part.

Tofan and Newell, who were formerly known as *Jerome and Newell*, have improved marvelously since we last saw them about two years ago or more. They have built up their work in one, and when they offer their casting work, it is more effective. The closing dance in one should be eliminated. HOFFMAN.

Vaudeville Bills for Two Weeks Ahead on Pages 508, 509, 536, 537



DRAMATIC MIRROR

BERT LYTELL — *Who has just completed "Keep Off the Grass," the story of a pugilist, which will shortly be released by Metro*

STRONG VARIETY SHOW AT COLONIAL

Creole Fashion Plate anp Harry Carroll Top Bill

A Jewish holiday, combined with rainy weather, fixed the attendance at this house in wonderful order, and standing room was being used before the show started. The layout for this week is a good one, and undoubtedly after it gets running smoothly, will make a bill that can compete with any in the city. Monday afternoon it ran up to 6.40 P.M., and could safely stand cutting of at least twenty minutes.

Karyl Norman, the *Creole Fashion Plate*, tops the show, making his first appearance in New York since he sailed for England on June 25th, last. *Norman* has returned none the worst for his trip to foreign parts, and in fact, a little better than when we last had the pleasure of reviewing his act. That is, if it is possible to be any better than *Norman* was when we saw him last, for a more wonderful performer, regardless of the type of act done, is difficult to find. *Norman's* return marks the introduction of new gowns, more beautiful than ever, and new songs, of the swingy, catchy type which makes his act surefire. He is also doing three published numbers for encores, one being *Daisy Days*, which he did last season, *Cherie*, in which he gives his impression of a French music hall artiste delivering the number, and *Weep No More My Mammy* a song which is delivered with such expression that it is doubtful if any more value couldn't be gotten from the number than is by *Creole*. *Eddie Weber*, who was formerly with *Eva Tanguay*, conducts the orchestra for *Norman*, working in the pit with more than adequate ability.

The Four Mortons, *Sam*, *Kitty*, *Martha* and *Joe* are also present, with a new act called *Wearing Out the Green*, which will be reviewed in detail in another column. *Bert* and *Betty Wheeler* are the comedy punch of the show. Bert's manner of working is original, and every bit is a surefire scream. *Betty* looks prettier than ever in new frocks.

Harry Carroll has several new songs in his *Varieties of* 1922, the *Cuckoo*, *Ouija*, *He Had to Pay the Piper* and *How I Long to Be Loved by a Girl* numbers being replaced by others. The successors to the *Cuckoo* and *Piper* numbers aren't quite as pretty, lyrically, as the old ones were. All the music, however, has the typical *Carroll* swing, which can't miss. The *Bennett Twins* stopped the show cold when reviewed, while *Harry Laughlin's* dancing, *Grace Fisher's* singing and the *Six Chicks* are assets not to be overlooked. Of course, *Harry Carroll* himself was there with his likeable personality. The act was somewhat spoiled by apparently poor rehearsing with the orchestra.

Will M. Cressy and *Blanche Dayne*, assisted by *Marion Hodges* made up another favorite act, with a new playlet called *The Man Who Butted In*, very well written and excellently enacted. *Lee Alton* and *Cecil Allan* are deucing it with an offering of some fairly good material, intermingled with eccentric dances and songs. The act did well, but would have gone so much better if it had more work before coming in, for it is apparently very new. The dance steps all through the act are too much on the same style.

Hurio opens the show with a dandy perch and aerial act, while the *Nathane Bros.*, handicapped by the later hour which they went on, give a dandy account of themselves despite walk-outs with some tumbling and gymnast work.

HOFFMAN.

MONTAGU LOVE

One of the featured players in "Shams of Society," a Walsh-Fielding production released by R-C Pictures

ALHAMBRA HAS PLEASING SHOW

Eddie Buzzell In New Act—Bert Erroll—Others

The New Year celebraters at 125th Street packed the Alhambra to the roof and stood up three rows deep on Monday afternoon, and we had to join the standees. The program was lengthy and of consistent merit.

The *Musical Hunters* opened the program with various musical stunts played in hunting costume that gave a colorful tone to the act. *Fred Miller* and *Bert Capman*, two good-looking chaps, danced agreeably and put over a series of clever steps.

Jimmy Lucas with Francene in *Vampires and Fools* kept the audience in an uproarious good humor. He sang *Ma* to considerable applause, and conversed in Jewish with the audience.

Bert Errol in a gorgeous blonde wig, a pink spangled gown, and a blue feather fan, looked quite stunning, and sang lustily in a piercing falsetto. His *Dear Madame Butterfly* number was effective, and his partner (incidentally his wife and designer of his gowns—so he told us) danced prettily in a Japanese costume. Dressed as a bride he sang *The Bells of St. Mary's*; and then changed rapidly to a dress suit and sang *My Arabian Rose* in a clear baritone. He was enthusiastically received.

Eddie Buzzell in *A Man of Affairs*, by *Daniel Kussell*, proved to be a nimble young Anatol whose affairs were amusing and not very serious. The several scenes were artistic and in good taste. The supporting company, consisting of four highly different types of girls, was adequate, particularly *Ethel Russell* as the dainty little country sweetheart who suddenly acquires a fortune in the cookie business.

After intermission, with Topics of the Day and the Aesop's Fables, *Craig Campbell* sang several operatic arias with *Hector MacCarthy* accompanying at the piano.

Monroe and *Grant* in *Having Troubles of Their Own* wound up the bill with laughs galore. Their bouncing novelty is excellent.

COHN.

ENTERTAINING BILL AT EIGHTY-FIRST ST.

Arman Kaliz Is Featured

At the Eighty-first Street Theatre this week *The Sheffield Dancers* start the ball rolling. The duets and the solo dances are well done but when the five of them dance they do not seem to keep together very well.

William Young and *Charles Wheeler* played the piano and violin most delightfully. Their program consisted of classical and popular music. Both were thoroughly enjoyable.

An unusual and entertaining act is offered *Leona Stephens* and *Len D. Hollister*. *Mr. Hollister* never lost an opportunity to place a laugh. *Miss Stephens'* imitations were splendid and showed study.

Lou and Jean Archer offer *Tailor-Maid*. *Miss Archer* wore some beautiful costumes and dances well. *Mr. Archer* has a pleasing voice. The east side number was extremely funny and deserved an encore.

Basil Lynn and company in *A Racey Conversation* do much to keep the audience laughing. Their jokes have a freshness about them which is pleasing. But why use *I'm Always Chasing Rainbows* to finish? It didn't go over, whereas a more recent popular song surely would have.

The headline act *Arman Kaliz & Co.* in *Temptation* is an elaborate allegorical revue in seven scenes, snap so often missing in vaudeville. *Mr. Kaliz* is excellent in his role and his enunciation is a delight. His supporting company is also good and help contribute to an extremely enjoyable act. This closes the vaudeville bill and is followed by the cinema, *Pilgrims of the Night*, featuring *Rubye De Remer*.

SHERWOOD.

Fordham First Half Good with Timberg as the Hit

Luther and *Dell* opened with an average bicycle act in which the clowning was good. Both men do the usual routine stunts on one and two wheels.

Geo. and *Ray Perry*, a jazz banjo duo from *Frisco*, had the house with them in second spot. They opened with a medley of Southern melodies and then went into the latest jazz. *All By Myself* scored the hit of their act. Both the man and woman make a good appearance, but could cut out some of the body surging to advantage. It gets monotonous.

Harry Jolien following with his usual act, using a plant in the audience and getting a little help from a girl on the stage. His burlesque of the *Lucia Sextette* and rendering of *Rockabye My Baby* and *Ain't We Got Fun* went well with the gallery.

Cave Man Love, an elaborate musical novelty in three special, with *Richard Bartlette*, *Zella Rambeau* and *Helen Coyne*, came next. Friedlander's music, especially *I Never Can Get Someone To Love Me*, is above the average. The lighting is unusually striking and the cast was adequate. The dance numbers are especially well handled.

Herman Timberg, with his eccentric dancing and violin, followed and they wouldn't let him get off the stage. They were with him at the start, and at the finish he twice had to come back for more.

Frances Pritchard, in *The Dance Duel*, with *Edward Tierney* and *James Donnelly*, closed and kept the audience as happy as when *Timberg* left off, which was no mean job. *Miss Pritchard* danced as well and looked better than ever. The men did a few good dances together, one an eccentric and the other a soft shoe imitation of *George Primrose*.

GRADY.

Dr. Thorek Back from Europe

Dr. Max Thorek, the well-known theatrical physician, arrived back in New York last week on the Aquitania, after a visit to Europe. Dr. Thorek toured England, France and Austria, where he was royally entertained by famous surgeons in London, Paris and Vienna.

Beaux-Arts Opening

The formal opening of the Cafe des Beaux-Arts will take place on Thursday, October 6. Managers John and Emil, who have recently taken over this establishment, which for years has been operated by the Bustanoby family, have planned an entertainment and a special dinner. The Cleff Club orchestra will play dance music in the Grill room, and Larry's orchestra will hold forth in the art room.

20 YEARS AGO TODAY

"The Bonnie Brier Bush" Is Produced at the Republic with Cast Including J. H. Stoddart, Irma La Pierre, Augustin Duncan, Sydney Booth and Edith Taliaferro.

Louis Mann and Clara Lipman Appear in "The Red Kloof" at the Savoy.

William Gillette Appears in the Title Role of "Sherlock Holmes" at the Lyceum, London.

5 YEARS AGO TODAY

Margaret Anglin Appears in "Caroline" at the Empire.

"Upstairs and Down" Is Produced at the Cort with Cast Including Courtnay Foote, Mary Servoss, Leo Carrillo, Roberta Arnold, Juliet Day, Ida St. Leon, Fred Tiden, Orlando Daly and Christine Norman.

Famous Players Present Maurice and Florence Walton in "The Quest of Life."

The Well Known Brutish Instinct

At the left, it is all Pauline Frederick can do to keep Clyde Fillmore from showing savage blood and walloping the other gentleman with both fists. Miss Frederick shows admirable judgment as the other gentleman is well armed. The scene is from Miss Frederick's latest R-C picture, "The Sting of the Lash"

Below, in "Garments of Truth," Gareth Hughes' latest Metro starring vehicle, it is evident that the instinct to be rough is not confined solely to the male sex. Here it is the female of the species who is about to land a mean swipe on the head of a poor villain

At the left, May Allison in "Big Game" (Metro) stands somewhat aghast while her two companions exhibit their individual brands of rough-house. One of them lays his trust in a slender but vicious knife, while the other believes that fingers were made before knives, and acts accordingly

Little Trips to Los Angeles Studios

With Otto Henry Harras

CHARLES H. CHRISTIE business head of the Christie Comedies, arrived at his Hollywood home last week after a flying trip to England, during which time he spent three weeks in London, looking after the affairs of the Christie offices there. He says that he met many of Hollywood's people in London, and the ovation at the arrival of *Charlie Chaplin* was the greatest tribute ever paid to American achievement in the films.

Will Rogers has been engaged by the Lasky Paramount company, and will commence work immediately. His salary is said to be five thousand weekly for five years, with his director going with him on the same term contract. *Clarence Badger* is pleased, so is *Will Rogers*. He just completed about five two-reelers which he could not release until his last picture was released by the Goldwyn people per contract.

Rex Ingram

is completing the interiors for "Turn to the Right," a new Metro picture from the stage play of the same name.

There is a novelty in *Viola Dana's* latest picture with Metro, "Glass Houses," which *Harry Beaumont* has just finished, in the slow-motion photography.

The camera work on *Jackie Coogan's* new picture, "My Boy," has been completed under the directorship of *Victor Herman*.

Florence Vidor and *John Brower*s have been added to the cast of Bert Lytell's "Keep Off the Grass," which is being completed this week. After the picture is finished both *Lytell* and *Bayard Veiller* will leave for New York on their vacations.

Rupert Hughes, whose "The Old Nest," is one of the season's most important successes, is writing a new story, as yet unnamed, for *Colleen Moore*. The exact nature of the story has not been divulged.

Julianne Johnston, who was quite a favorite in Hollywood with the screen folks and who recently was co-starred as the feature dancer with the Paisley Noon act, will return West in November after having appeared on the opening program of the new State Theatre in New York City. Miss Johnston while here was photographed by Alfred Cheney Johnston, the well-known photographer. He made a number of special photographs of her, one of which received a prize in the East.

The next story for

Viola Dana

will be "Seeing Is Believing." The continuity is being written by *Edith Kennedy*, and *Harry Beaumont* will continue as *Miss Dana's* director.

Van Dyke Brook, one of the best known directors and popular actors of the screen and legitimate stage, passed away September 17th, at Saratoga Springs, N. Y., where he had hoped to regain his failing strength after a nervous breakdown. *Mr. Brook* worked as director for the Vitagraph Co. for eight and a half years, during which time he directed such well known stars as *Maurice Costello, Norma Talmadge, John Bunny, Mary Fuller*, and *Alice Lake*.

Jacqueline Logan and *Lon Chaney* will play the leads in the new story, "The Octave of Claudius," which is to be directed by *William Worsley*. *Lon Chaney* will appear as the doctor.

Director *Reeves Eason*, with *Hoot Gibson* and *Louis E. Lorraine*, has gone to film several exteriors for "Badge of the Fighting Heart" at Huntington Lake.

A thrilling melodrama by *Lincoln J. Carter* entitled "The Fast Mail" is well under way, under the capable direction of *Jacques Jaccard*. The cast features *Buck Jones*, with the support of *Harriet Hammond, Adolph Menjoe, William Steel, Harry Dunkinson*.

Cecil DeMille's

cast for "Saturday Night," contains the names of such favorites as *Conrad Nagel, Leatrice Joy, Edith Roberts, Jack Mower*, and *Sylvia Ashton*.

Sam Wood is directing the latest picture featuring *Gloria Swanson*, called "The Husband's Trade Mark." In the supporting company are *Richard Wayne, Stuart Holmes, Lucien Littlefield, Charles Ogle*, and *Edith Chapman*.

At the Universal Studios six companies are having their work edited, six are preparing for their next stories, and five companies are producing.

Tom Mix

under the direction of *Lynn Reynolds*, includes *Farrell McDonald, Eva Novak, Sid Jordon, Wynn Mace, Pat Christman*, and *William Brockley*.

William DeMille is on location for the first time in four productions. He is filming "Miss Lulu Bett," with Lois Wilson in the title role, played with such success on the stage last season by Carroll McComas.

An original story written by *Julian Josephson*, who has formerly written several successful stories for *Charles Ray*, is called "The City Feller." The cast will include *Cullen Landis* and *Patsy Miller* in the leads. Others are *Raymond Cannon, John Cossar, Bert Woodruff, Harry Rattenbury, Gus Leonard*, and *Cordelia Callahan*. *William Beaudine* is directing.

Otis Harlan, Philo McCullough, Max Davidson and *William Elmer* have been added to the cast of Bert

Bert Lytell seems to be keenly enjoying his leg pulling episode in his new picture, "Lady-fingers," a Bayard Veiller production for Metro. The lady in the casement is Ora Carew.

No more dangerous curves ahead!

"DANGEROUS CURVE AHEAD"

Clever Comedy by Rupert Hughes

THE CAST

Phoebe Mabee.....Helene Chadwick
Harley Jones.....Richard Dix
Anson Newton.....M. B. (Lefty) Flynn
Mr. Mabee.....James Neill
Mrs. Mabee.....Edythe Chapman
Mrs. Noxon.....Kate Lester
Directed by E. Mason Hopper

It is a delightful and novel sensation to go to a picture and, smiling to yourself over some amusing situation, to think "that's awfully funny" not because it only happens in the movies, but because it's happening all the time around us. And that is how you feel at "Dangerous Curve Ahead," the very human and extremely clever comedy by Rupert Hughes; and Mr. Hughes' subtitles, which are really comments on the story, are by no means the least clever thing about it.

The story itself is more or less like the "First Year" Phoebe Mabee, a small town belle, marries an earnest young man named Harley Jones and they start off on their honeymoon with much throwing of rice and bedecked motor car like any other every-day young couple. Just as they board the train they meet the rich man from the city, an ex-suitor of Phoebe's. He hovers on the outskirts of Phoebe and Harley's life together, their ups and downs and the dangerous curves on the road of matrimony. It is all very simply and amusingly told. You hear the man next you chuckle to himself over some little bit and pretty soon you have a laugh all your own. But always lurking around the corner is the Rich Man from the city. You wish he would stay there for when he comes into the midst of things where is our charming little comedy?

The part of Phoebe is admirably played by Helene Chadwick. She is very pretty and natural. Richard Dix as Harley Jones is even better, especially in all the earlier scenes of their married life. And M. B. Flynn —well, he is certainly quite a villain—a little too conscious that according to one of the subtitles Phoebe considers him Mr. Satan. F. M. Cox.

(Upper left) Helene Chadwick seems to have found something to blow about

(Lower left) Miss Chadwick smiles down happily at her little family

"THE ORDERLY"

Pathe Releases Film Version of De Maupassant Story

Adapted from the story by Guy de Maupassant. Released by Pathe.

Jeanne .....Nathalie Kovanko
Col. de Limousin.....K. Colas
Phillipe .....Paul Hubert

It is a daring story which Pathe is presenting under the title of "The Orderly." For that reason if for no other, they are to be congratulated, for the usual sentimentality is almost entirely lacking and the story ends in a highly unconventional manner. In fact, from start to finish it is unconventional.

De Maupassant is a master story teller, and the director has caught his mood accurately and revealed it on the screen so that the picture smacks keenly of the author. The highly emotional quality of the acting and the tense key in which the whole production is pitched might not be effective in many stories, but here it seems exactly right.

The picture opens with the discovery of Mme. de Limousin dead in her bath, a suicide. She has left a letter for her husband, the Colonel, telling the story of her life and giving her reason for killing herself. As the Colonel reads the letter, the story is unfolded on the screen.

When a young girl, she married the Colonel, who was her guardian, out of gratitude, and soon fell in love with a younger man. Her secret affair was detected by her husband's orderly, but instead of causing a scene, he offers to carry letters between the two loves. Eventually, however, when the wife has decided to end the whole affair, the orderly steps in and threatens to tell the Colonel the truth unless she gives her love to him. She is revolted by the suggestion and realizes that the only way out is suicide. When the Colonel has read the letter he at once summons the orderly and demands the name of the wife's lover. This the orderly refuses to reveal, whereupon he is shot by the Colonel.

A grim story, but one that is powerful and full of intense interest throughout, as acted by these European players. H. K. WHEAT.

Nathalie Kovanko as Jeanne in "The Orderly"

(Left) The colonel is pleading with Jeanne not to leave

(Right) Jeanne waits patiently while the colonel dons his coat

"AFTER MIDNIGHT"

Selznick Presents Thrilling Tale of Twin Brothers

Story by John Lynch. Scenario by J. Montague. Directed by Ralph Ince. Released by Selznick.

Gordon Phillips.....Conway Tearle
Wallace Phillips.....Conway Tearle
Mrs. Gordon Phillips.....Zena Keefe
Mock Sing.....Warren Black

Stories with twin brothers are surprisingly frequent and almost always interesting. Conway Tearle's latest picture furnishes him with the double-exposure possibilities which he uses cleverly, differentiating between the two brothers with a picturesque restraint. Zena Keefe contributes much to the effectiveness of the picture by her naturalness and her attractiveness. The entire cast enters into the spirit of the piece under the skillful direction of Ralph Ince, to whom much credit is due.

Wallace Phillips, who often frequents Chinatown, is bribed by Harris to pose as the wealthy young Gordon Phillips whom Wallace strangely resembles. He bargains with Wallace to attempt to steal the family securities. Gordon Phillips is being held in an opium den, owned by Mock Sing, in order to extract a ransom for his release. At the home of Gordon Phillips, Wallace is mistaken by the beautiful wife for her husband, and she quarrels with him because of his former drunkenness. The butler, recognizing Wallace as the twin brother of his master, plans with Wallace to rescue Gordon from the opium den.

There are many unusual twists to the plot from here on, as Wallace takes up his residence in the home of the rich man; and many complications follow. Harris thwarts the plan to rescue Gordon, and holds the latter a prisoner.

The young wife is rapidly falling in love with the man she believes is her reformed husband, and in the end, after many thrilling scenes in the opium den (where Gordon eventually dies from over-dose of dope), she learns of the real identity of Wallace and marries him.

The acting of *Warren Black* as Mock Sing is excellent, and his portrayal of the evil Chinaman is clever.

H. K. WHEAT.

(In circle) Conway Tearle. (In center) A scene in the opium den. (Lower right) Zena Keefe argues with Conway Tearle

"BITS OF LIFE"

Neilan Produces Excellent Picture Novelty

Adapted from stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan. Scenario by Lucita Squier. Directed and produced by Marshall Neilan. Principals: Wesley Barry, Dorothy Mackail, James Neil, Harriett Hammond, John Bowers, Edythe Chapman, Lon Chaney, Anna May Wong, Teddy Sampson, Frederick Burton, Noah Beery, James Bradbury, Jr., Rockliffe Fellowes and Tammany Young.

We have had programs of one act plays given by art theatres and such like, but now we have a program of one-act film plays given by a regular director, and making a really entertaining picture.

The first episode tells the story of a crook who listens to the story of a street preacher about the Good Samaritan and tries to follow his example. In so doing he gets locked up by a detective who had been after him for some time. Wesley Barry and Rockliffe Fellowes share honors in the playing of this story.

The second tale is of a deaf man who pursues his even, uneventful life in perfect happiness though he has little of this world's goods. Finally he gets a mechanical contrivance with the aid of which he is able to hear. He learns that his wife is not true to him and that the whole world is a very different place from what he has always believed. In despair he breaks the instrument by which he has been made to hear, and returns to deafness. The story is a good one and Frederick Burton plays the central figure remarkably.

The third story is of a Chinaman who runs a hop joint in San Francisco. He marries a Chinese girl who soon gives birth to a daughter.

The fourth story is of a man, who while taking an anesthetic in a dentist's chair imagines himself going through a romantic adventure with a Princess in the Far East, only to awaken to the realization that it is only the effect of the gas. The story is cleverly written and produced, and makes a fine close to the picture.

The whole production is admirable and reflects the highest credit on Marshall Neilan, who is probably beginning a new chapter of film history with it.

FORREST WILLIAMS.

Three interesting scenes from Marshall Neilan's production "Bits of Life"

Is That So!

ELLIOTT DEXTER and *Dorothy Cumming*, Paramount players, will appear in some of the productions to be made at the London studio of Famous Players-Lasky British Producers, Ltd.

Gaspar Santo, of the Royal Opera at Budapest, Hungary, is the soloist with the Rivoli orchestra this week.

Don Marquis and *Christopher Morley* appear as "extras" in the "First Night" scenes of "Footlights," in which *Elsie Ferguson* is starred.

Dorothy Dalton has gone to California, where she will work at the Lasky studio in *George Melford's* next production for Paramount, "Moran of the Lady Letty."

James Neill and *Mrs. Neill* (Edythe Chapman) are back on the Lasky lot at Hollywood after two years' absence, and are appearing in "The Husband's Trademark," of which *Gloria Swanson* is the star.

Lottie Pickford

was the featured guest at "Photo-players' Night" on Delmonico's Roof, September 29th.

Val Paul has been signed to play the "heavy" in the next Ruth Roland serial, "The Timber Queen."

Jimmy Parrott finished a comedy last week at the Hal E. Roach Studios and will commence his fourth in featured role next week. *Ethel Broadhurst* will play opposite.

Harry "Snub" Pollard finished last week his ninety-first comedy.

Del Andrews, Ince productional expert, is to handle the megaphone for the forthcoming Thomas H. Ince comedy special, "The Hottentot," in which *Douglas MacLean* is to be featured.

Frank Lackteen has been signed by Hal E. Roach for the forthcoming Ruth Roland serial, the working title of which is "The Timber Queen."

Mildred Davis

suffering from tonsilitis, had her throat lanced last week and has been confined to her Hollywood home in consequence.

Marshall Neilan is en route to New York on business in connection with his latest production, "Penrod," in which *Wesley Barry* is to star.

J. Searle Dawley, director for *William Fox*, has finished another picture at the New York studios.

Robert Elliott plays the lead in "Without Fear," starring *Pearl White*, her first picture since her return from Europe, which has just been completed.

James Kirkwood sailed on the Aquitania October 4, to play the title role in the production of "The Man From Home," by George Fitzmaurice in the Famous Players London studios.

Irvin V. Willat, independent producer, has been signed by Goldwyn to direct a picturization of Gouverneur Morris' story "Yellow Men and Gold."

Hallam Cooley

has returned from location at Monterey, where he went to make some California exterior scenes in the new picture in which he plays a leading role.

Basil King, author of "Earthbound," has returned to Los Angeles to write some more stories for the screen. He is at the Goldwyn studio.

John Bowers is appearing with *Mary Miles Minter* in a South Sea Island story written by *Ewart Adamson*, brother of *Penrhyn Stanlaws*, the noted artist and decorator.

Arthur Hoyt has just been added to the cast of *Wanda Hawley's* new Realart picture adapted from an original by *Lorna Moon*.

Warner Baxter is supporting *Constance Binney* in a production which is to be released in November.

Nazimova as "Camille" displaying a gorgeous wrap and fur, in her latest Metro picture

Fritzi Brunette confronts her husband in "A Wife's Awakening," an R-C production

Eileen Percy's Next

Eileen Percy is at work on a new picture at the Fox West Coast studios, after a rest of eight days following completion of "Whatever She Wants." The new picture is "Elope If You Must," a comedy drama from the popular story by E. J. Rathe. C. R. Wallace is directing. Eddie Sutherland has been engaged to play the male lead and the cast includes Mildred Davenport in a character role; Mary Huntress, Joe Bennett and Larry Stears.

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Truex to Do Film Comedies

Ernest Truex, who is now appearing in "Six Cylinder Love," at the Sam H. Harris Theatre, will be seen shortly in a series of film comedies, which will be released through Pathe. The pictures will be produced by the Ay Vee Bee Corporation.

New Co. Buys Reelcraft Holdings

The Ro-Hair Film Productions, of Chicago, have taken over the holdings of the old Emerald Motion Picture Co., which was formerly taken over by the Reelcraft Pictures Corp., the Emerald Company now being defunct. The Ro-Hair Company was recently chartered in the State of Illinois, with an authorized capital stock of $250,000. They have also purchased the rights and holdings of the Reelcraft Pictures Corp.

Nazimova with United Artists

Hiram Abrams announces that a contract has been signed with Charles Bryant, representing Alla Nazimova, whereby the Nazimova productions following "Camille" will be released through United Artists Corporation. She now takes her place as an independent producer, making her pictures absolutely in her own time and with the utmost freedom in every detail.

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Ruth Roland's Next

Ruth Roland will be surrounded by a strong cast in her next serial production of which commenced Monday. Bruce Gordon will play opposite and Fred W. Jackman will direct. Frank Hampton is production manager of the company. The title of the picture will be "The Timber Queen."

Protest Film Tariff

The American Chamber of Commerce in London has issued a strong protest against the proposed 30% tariff on foreign films. In a letter to the Chamber of Commerce of the United States, the British organization on behalf of its Film Trade Advisory Committee, sets forth several weighty arguments against such a tariff, and sounds a warning to the effect that the American film interests would be the inevitable losers in the trade war that would surely follow the adoption of the proposed duty.

Copies of the letter have been forwarded to Saul E. Rogers, Chairman of the Taxation Committee of the National Association of the Motion Picture Industry, and to members of the Senate Finance Committee and the House Ways and Means Committee.

The American film company representatives in Great Britain who comprise the Film Trade Advisory Committee of the American Chamber of Commerce in London are: J. C. Graham, representing Famous Players-Film Co., Ltd., Famous Lasky Film Service Ltd.; Tom E. Davies, Director, Western Import Co., Ltd., Lewis S. Levin, Managing Director, Fox Film Co., Ltd.; H. A. Spoor, Governing Director, Essanay Film Service, Ltd.; and G. H. Smith, Director, Vitagraph Film Company, Ltd.

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Zukor to Act as Host

The members of the Paramount Club, which comprises a large proportion of the Paramount home office employees, have been invited by Adolph Zukor to an outing at his country estate at New City, Rockland County, on Saturday, October 15. It will be an all-day affair, Mr. Zukor having arranged for a special train leaving Weehawken at 9.20 a. m., and returning from Haverstraw at about 9 p. m. Motors will be provided from Haverstraw to New City. The day will be spent in sports and games of all descriptions, including tennis, golf and dancing. It is probable that between 350 and 400 members will enjoy Mr. Zukor's hospitality.

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Metro Releasing Three

Metro releases for October will include features starring Gareth Hughes, Alice Lake and Bert Lytell. Hughes will be seen in a comedy drama, called "Garments of Truth," which will be released this week. "The Infamous Miss Revell," is the title of the Alice Lake picture which will be released on Oct. 17th. Bert Lytell in "Lady Fingers," will be shown on Oct 31st.

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Jury Acquits Hamon Film

San Francisco, Oct. 3.—"Fate" the Clara Hamon film, has been released to the exhibitors, after a decision by a jury to the effect that there was nothing indecent about the production. Several theatres here are now showing the film.

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Next Ince Film

The next production by Thomas H. Ince is a drama from the pen of Bradley King. "Jim" is the title. Florence Vidor and John Bowers have been signed for two of the leading roles.

CENSORSHIP COMMITTEE HOLDS FIRST MEETING

Members Appointed by National Association Discuss Defense Plans

AT the first meeting of the newly appointed Censorship Committee of the National Association of the Motion Picture Industry, held last week at the Hotel Claridge, preliminary plans were discussed for defending the industry from legalized screen control during the coming year. Gabriel L. Hess, Chairman of the committee, emphasized the need of thorough and effective cooperation from all branches of the industry in an effective defense campaign in every state and municipality where censorship threatens and the awakening of every man in the business to the serious menace that confronts them.

The Massachusetts situation was thoroughly analyzed and it was decided to center the committee's greatest activities for the present in laying the groundwork for an intensive campaign to defeat film censorship in that state at the referendum next Fall. This camapign will be along educational lines—emphasizing the dangers and folly of censorship and its encroachment upon the personal rights of citizens to choose their own entertainment.

A conference between the executive heads of film producing and distributing company members of the National Association and the leading exhibitors of Massachusetts will be arranged in the near future for the purpose of effecting a thoroughly cooperative working arrangement in which these three most important branches of the industry will act as a unit in an endeavor to overwhelmingly defeat censorship in the Bay State. This conference was decided upon the suggestion of William A. Brady, President of the National Association, who attended the meeting, and will be held in Massachusetts during the next month.

Judge Brackett called attention also to the fact that the industry in Massachusetts will soon be confronted with legislation for a state tax of 5 per cent on admissions and 5 per cent. on the gross film business of exchanges, also an excise tax of 2 per cent. on the business of foreign corporations in addition to that which they are now paying—a total of 12 per cent. in all.

A sub-committee was appointed by Chairmain Hess to make a preliminary of the advertising situation in Massachusetts. This sub-committee is composed of Jerome Beatty of the Famous Players-Lasky Corporation; Joseph Dannenberg of Wid's Daily; Howard Dietz of Goldwyn Pictures Corporation; Paul Gulick of the Universal Film Manufacturing Company; and Arthur James of the Moving Picture World.

Wilson Returns to Coast

Ben Wilson, President and Supervising Director of the Berwilla Studios, has returned to the coast. Listed among the new productions to be made under his direct supervision are four Peter B. Kyne stories, whose all-star casts will include some of the most popular and well-known stars on the screen. The first of this series, "A Motion to Adjourn," recently published in the Saturday Evening Post and co-starring Roy Stewart and Marjorie Lea is already under way. Those to follow it will be "One-Eighth Apache," "The Land Just Over Yonder," and "My New Partner." Besides this list there will be made a new series, starring Miss Neva Gerber, all of which will be taken from published magazine stories. Among them will be included "The Price of Youth," by Wyndham Martin, and "Her Unknown Knight," by Maude Woodruff Newell.

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Shirley Mason's Next

Shirley Mason is at work on a new picture at the Fox West Coast studios. The title is "Little Aliens," from the story by Myra Kelly. Jack Strunwasser and Dorothy Yost prepared the screen adaptation. Jack Ford is directing. The cast includes Gaston Glass, George Williams, Martha Franklin and Arthur Drew.

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Henabery a Father

While on location at Mammoth Mountain, California, making scenes for Jack Holt's first Paramount star picture, "The Call of the North," Joseph Henabery, the director, learned by wire that he was the proud father of a son.

Universal Engages Censor

Universal has taken what it considers to be a long step in the direction of defeating censorship by engaging a censor. Their reason is that if producers could be informed before hand what things would be later cut out much time, money and effort would be saved. In order to do this Universal made a proposal to W. J. Willis, the censor in charge of the Chicago Board of Censorship, and after a short deliberation and after wiring Charles C. Fitzmaurice, general superintendent of police, his immediate superior, for his approval, Mr. Willis consented. He has already started work at Universal City, viewing pictures, and making suggestions for the deletion of an occasional point, which, in his judgment, might be objected to.

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Rogers Feature Started

Work has been started at the Lasky studio, on the special comedy feature, tentatively titled, "Ek," for which Will Rogers, has been engaged for the leading role. James Cruse is directing and in addition to Rogers, the cast will include Lila Lee, Allen Hale, Emily Rait, Clarence Barton and John Fox. The original story was by Walter Woods and A. B. Baringer.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 530, 531, 532 and 533 of this issue.

Directors—XXXV

COLIN CAMPBELL

Director of R-C pictures, who has recently completed "The Lure of Jade," starring Pauline Frederick

New Theatre Co. Formed

Trenton, N. J., Sept. 30.—The Bogota Amusement Corporation of Fort Lee Road, Bogota, was chartered in the office of the Secretary of State yesterday to construct, own, lease and sell theatres of all kinds and descriptions. The concern has a capitalization of $100,000, which is composed of 10,000 shares at $10 per share, while the amount that will be devoted to the starting of business is $10,000. The incorporators are R. West, of the Park Row Building, New York City, 900; H. K. Martin, of 236 West 129th street, New York City, 50, and L. Harber, of 1674 Boston Road, New York, 50.

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"Theodora" Opens at the Astor Oct. 10th

Goldwyn secured a lease of the Astor Theatre, effective October 10th, for a presentation at that playhouse of the big Italian screen spectacle, "Theodora," founded upon Sardou's romance. This photoplay, which was taken in Italy by the Unione Cinematografica Italiana, had the assistance and co-operation of the Italian government in the making.

A musical setting has been arranged under the direction of S. L. Rothafel, and a symphony orchestra will interpret the music when "Theodora" is shown at the Astor Theatre. There will also be a chorus of 40 voices.

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Marie Prevost's Next

"Princess Virtue," a story by Louise Winter, has been put into production at Universal City, with Marie Prevost in the starring role. George D. Cox has been engaged specially to make this picture. Tom Gallery will play opposite Miss Prevost, Bertram Grasby, George Fisher, Lillian Lawrence, George Feriolat, Lillian Rambeau and Mae Busch complete the cast.

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"Silver Fox" Abroad

Owing to the reception accorded Mr. William Faversham in "The Silver Fox" at Maxine Elliott's Theatre, contracts have been signed for the production of the play in both London and Paris.

Theatre Mgr. Arrested for "Misleading Advertisements"

Cincinnati, Oct. 3.—Manager Frankel, of the Lubin theatre here, a motion picture house, was arrested last week on a warrant sworn out by the Cincinnati Advertisers' Association, charged with placing "misleading advertisements" in the daily papers of this city, in regard to the shows at his house. According to the complaint, Frankel, on Saturday, September 24th, placed an advertisement in the Cincinnati Enquirer, the Post, and the Times-Star, announcing in big letters, "Douglas Fairbanks," and in small letters, the word "and," and then followed the word in big letters with the title "The Three Musketeers." Underneath the name of the film the announcement to the effect of "The picture the entire country is talking about," was made.

The Fairbanks picture shown at the theatre, say the Advertisers' Association, was not "The Three Musketeers," but an old Fairbanks release known as "His Picture in the Papers." The film, "The Three Musketeers," was not on the Fairbanks' feature, but an old Triangle production originally called "D'Artagnan," and which, it is claimed, has been renamed "The Three Musketeers" in order to reap the benefits of Fairbanks' popularity. Frankel is being held under bail for trial.

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Fox Exchange Opened in Switzerland

The Fox Film Corporation has opened a new exchange in Geneva, Switzerland. The decision to institute this new branch was received by William Fox as a result of a large and increasing demand by exhibitors and patrons of motion pictures in that country for Fox films. The new exchange is at No. 1 Rue du Commerce, Geneva, and is under the management of J. M. Boimond, a man widely known in motion picture circles. It will form the distributing base for all Switzerland.

Such pictures as "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "Queen of Sheba" and the other Fox super-specials will be placed through the Geneva exchange.

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Marshall Neilan Starts "Penrod"

Marshall Neilan returned to Los Angeles last week, after a brief trip to New York and started a busy producing season at the Hollywood studios, where he has taken over his former quarters.

His initial production for the coming season is "Penrod," taken from the famous Booth Tarkington book and play in which Wesley Barry will be seen in the titular role. Work on this picture is now under way and a special distributing plan for this film, which Neilan plans to make his biggest boxoffice attraction to date, has been perfected with Associated First National Exhibitors.

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Barnes in Belasco Farce

Jesse L. Lasky announces that David Belasco's farce comedy, "Is Matrimony A Failure?" is to be made into a Paramount picture, with T. Roy Barnes as the featured player. The picture is to be directed by James Cruze.

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"

Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

Valaze Benume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

WRINKLES AND RELATED SKIN

Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.
Helena Rubinstein
of Paris and London

46 West 57th Street New York City

ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lois Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Hampa Street; DAYTON, OHIO, "Elinor's"

Colini's Dancers; De Lea & Orma; Harvey & Stifter; Eddie Heron & Co.; Ubert Carlton; (Last half) Harry Gilbert; Jackson Taylor Trio; Kelson & Barry Boys; Race & Edge; Russo, Ties & Russo. VICTORIA—Henry Horton & Co.; The Larconians; Fred La Reine; Morris & Shaw; Willing & Jordan; (Last half) Ergotti & Herman; Sally Fields; Gene & Minette; Jewel's Manikins; Mr. and Mrs. Sidney Payne.

BROOKLYN: FULTON—Chick & Tiny Harvey; Norman & Jeanette; Olive LeCompte; Jewel's Manikins; Mr. and Mrs. Sidney Payne; (Last half) Foley & O'Neill; Harry Horton & Co.; Lou & Grace Harvey; Fred La Reine & Co.; Stanley & Elva. METROPOLITAN—Hurley & Hurley; C. Wesley Johnson & Co.; Martin & Courtney; Swartz & Clifford; (Last half) Copes & Hutton; Josie Flynn's Minstrels; The Larconians; Gene Martini; Rilla Willard & Co. PALACE—Eddie Cassidy; McIntyre & Halcomb; Tallman Review; (Last half) DeLea & Orma; Driscoll, Hughes & Long; Gaylord & Langdon; Sawing a Woman in Half; Turner Bros. WARWICK—Harry Bestel; Enigmas; Henry Sisters; Lambert & Fish; Sullivan & Meyers; (Last half) Marietta Craig & Co.; Vera DeEsmonde & Co.; Mack & Hunt; McIntyre & Halcomb.

ATLANTA: Hill & Quinnell; Lang & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia; (Last half) LaCoste & Bonawe; Pete Family; Williams & Lusby.

BALTIMORE: Alvin & Kenny; Barker & Dunn; Johnny Dove; LaFollette & Co.

BIRMINGHAM: Curtis & Fitzgerald; Flagler & Malia; LeRoy Bros.; Smith & Inman; Snappy Bits; (Last half) Hill & Quinnell; Lang & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia.

BOSTON: Bernice LaBarr & Beaux; Philbrick & DeVoe; Murray & Irwin; Nora Jane & Co.; Iko & Trio; (Last half) Geo. & Lily Garden; The Naughtons; Fox & Kelly; Roome & Edwards; Kalaluhi's Hawaiians.

CLEVELAND: Walter Kaufman; Peters LeRuff; Let's Go; Michielini & Co. LIBERTY THEATRE—Grace Ayres & Bros.; Hammell's Musical Misses; Hartz & Evans; Jack Lyle; Morrissey & Young; (Last half) Dancing Surprise; Robinson McCabe Trio; Sinclair & Gray; Leila Shaw & Co.; Wheeler & Mack.

DALLAS: Boothby & Everdeen; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5.

DAYTON: Dancing Surprise; Robinson McCabe Trio; Lelia Shaw & Co.; Sinclair & Gray; Wheeler & Mack; (Last half) 2 Balters; Geo. Gifford; Hilton Sisters; Lubin & Lewis; Roof Garden Trio.

DETROIT: Anger & Adelon; Jack & Eva Arnold; Walter Fenner & Co.; 3 Kenna Sisters; Melody Sisters.

FALL RIVER: Fox & Kelly; Geo. & Lilly Garden; Kalaluhi's Hawaiians; The McNaughtons; Roome & Edwards; (Last half) Bernice LaBarr & Beaux; Philbrick & DeVoe; Iko & Tio; Nora Jane & Co.

HAMILTON: Cooper & Rodello; Gordon Duo; Gwen & Billy Clark; Owens & White & Billy Castle; Rounder of Broadway; (Last half) Brown & Elaine; Wm. Dick; Downing & Bunin Sisters; Johnson Bros. & Johnson; The Perettos.

HOLYOKE: Business Is Business; Fiske & Fallon; Lighting Six; Race & Edge; Stanley & Elva; (Last half) Burell Bros.; Eddie Heron & Co.; Mme. Rialta & Co.; Weber & Elliott.

HOUSTON: Cook & Hamilton; Conroy & O'Donnell; Chalfonte Sisters; Lamberti; Molera Revue; (Last half) Cortez & Ryan; Kennedy & Wilson; Lane & Freeman; Rawles & Van Kauffman; Alexander Sparks & Co.

HOBOKEN: Arthur Deagon; Chas. Gilroy & Co.; Dancing Hagens; LaRose & Adams; Wheeler Trio; (Last half) Juuva Marconi & Co.; Small & Sheppard.

KANSAS CITY: Bicknell; Dolce Sisters & Co.; Arthur DeVoy & Co.; Fox & Venetta; (Last half Collins & Dunbar; Frank Bush; Girl in the Basket; Goforth & Brockway; Milo & Blum.

LONDON: Baldwin, Austin & Gaines; Byron & Langdon; Conne & Albert; (Last half) James & Kendall; Jim & Irene Martin; Ralph Whitehead.

MEMPHIS: Dugal & Leary; Williams & Darwin Co.; LaSova & Gilmore; Mills & Smith; Margy Duo; (Last half) Gruett, Kramer & Gruett; Holland, Dockrill & Co.; Joe & Clara Nathan; Harry Lola Stevens.

MONTREAL: 2 Daveys; Arthur Sullivan & Co.; Harry Sykes; Skelly & Heit Reva, Walsh & Bently.

NEW ORLEANS: Cortez & Ryan; Lane & Freeman; Rawles & Van Kauffman; Kennedy & Nelson; Alexander Sparks & Co.; (Last half) Dugal & Leary; La Sova & Gilmore; Mills & Smith; Margy Duo; Williams & Darwin Co.

OKLAHOMA CITY: Connell & St. John; Lore; Maida DeLong; Tid Bits; Summers Duo; (Last half) Berry & Nickerson; Aerial Macks; Arthur Lloyd; McMahon & Adelaide; Murray & Lane.

PROVIDENCE: A Week from Today; Melroy Sisters; Maley O'Brien; Prevost & Goelet; (Last half) Al Carpe; Grazier & Lazier; Marriage vs. Divorce; McCormack & Lawler; Vee & Tully.

SAN ANTONIO: Bollinger & Reynolds; Edie & Ramsden; McKenna & Fitzpatrick; Salle & Robles; Dancers Supreme.

ST. LOUIS: Geo. Gifford; Hilton Sisters; Lubin & Lewis; Roof Garden Trio; 3 Balters; (Last half) Bicknell; Arthur Deagon; Goody & Scott; Fox & Venetta; Dolce Sisters & Co.

SPRINGFIELD: Al Carpe; Grazer & Lawler; McCormack & Winshill; Vee & Tully; (Last half) A Week from Today; Maley & O'Brien; Prevost & Goelet; Melroy Sisters; Poulu.

TORONTO: Mankin; Reeder & Armstrong; Mumford & Stanley; Virginia Belles.

WASHINGTON: Crescent Comedy; Helene Davis; Little Yoshi & Co.; Fred Weber & Co.; Waldron & Winslow.

WINDSOR: James & Kendall; Jim & Irene Martin; Ralph Whitehead; (Last half) Conne & Albert; Byron & Langdon; Baldwin Austin & Gaines.

W. V. M. A.

BLOOMINGTON: MAJESTIC—Bessee & Baird; Three Moran Sisters; Tilyou & Rogers. (Last half) Five Avalons; Jo Jo Harrison; Kale & Ladetta.

BROOKFIELD: DEGRAW—Two Kawanas; Orpheus Comedy Four; Sullivan & Mack.

BARTLESVILLE: ODEON—(Last half only) Hanson & Burton Sisters; MacGowan & Knox.

CHICAGO: AMERICAN—Bert Lewis; Moss & Frye; Paul Rohn & Co.; Rhyme & Rhythm. (Last half) Crandall's Circus; Francis & Kennedy; Billy Gerber Revue; Warren & O'Brien. HARPER—Tom Brown's Revue. (Last half) Frank & Milt Britton; Virginia Lee Corbin. LINCOLN—Henry Catalano & Co.; Duval & Little; Hill & Crest. (Last half) Fiske & Lloyd; Kalama & Kao; Bert Lewis; Summertime; Wade & Daly.

CHAMPAIGN: ORPHEUM—Jo Jo Harrison; Melo Danse; Geo. Morton; The Ovendas; Pierlot & Schofield. (Last half) Cook & Vernon; Harry Hayward & Co.; Moss & Frye; Al Wohlman.

DECATUR: EMPRESS—Great Howard; Harry Berry & Miss; Roberts & Clark. (Last half) Ford & Price; John Geiger; Hill & Crest; Hufford & Craven; Luis Coates & Crackerjacks; "The Question."

EVANSVILLE & TERRE HAUTE SPLIT: GRAND—Dolly Kay & Co.; Monroe Bros.; Redmond & Wells; Si Jenks; The New Leader.

ELGIN: RIALTO—Frank & Milt Britton; Langton, Smith & Langton; Sylvia Loyal & Co. (Last half) Valentine & Bell.

FORT SMITH: JOIE—Basder La Velle Troupe; Barnes & Worsley; Orville Stamm; Riverside Three; The Sunshine Girls.

GRAND ISLAND: MAJESTIC—Appler & Appler; Franklin & Vincent; Russ Leddy & Co.

GALESBURG: ORPHEUM—Billy Doss Revue; Engle & Marshall; Knapp & Cornalla. (Last half) Embs & Alton; Smiles; Whitfield & Ireland.

JOLIET: ORPHEUM—Francis & Kennedy; Harry Langdon & Co.; Tyler & St. Clair. (Last half) Tom Brown's Musical Revue; Claude Golden.

KANSAS CITY (MO.): GLOBE—The Brightons; Bell & Belgrave; Cleo & Thomas; Hawaiian Novelty Five; Nelson & Madison. (Last half) Claymo; Craig & Catto; Down Yonder; Fillis Family; Hollins Sisters.

LINCOLN: LIBERTY—Delbridge & Gremmer; Howard & Nichols; Hubert Dyer & Co.; Marston & Manley; Ruffles. (Last half) Fagg & White; Harry Holden & Co.; Maude Ellet & Co.; Valyda.

OMAHA: EMPRESS—Franklin & Vincent; Maud Ellet & Co.; Russ Leddy & Co.; Valyda. (Last half) Kurt & Edith Kuehn; Merian's Canines; Mildred Millard & Co.; John West.

OKLAHOMA CITY: ORPHEUM—Basder La Velle Troupe; Delton Brothers; Le Roy & Mabel Hartt; Harry Van Fossen.

OKMULGEE: COOK—Four Lunds; Marian Gibney; LeRoy & Mabel Hartt; Billy Miller & Co.

PEORIA: ORPHEUM—A Touch in Time; John Geiger; Hughes & Debrow; Raffin's Novelty; Van Horn & Inez. (Last half) Henry Catalano & Co.; Fink's Mules; Three Moran Sisters; Pinto & Boyle; Tilyou & Rogers.

QUINCY: ORPHEUM—Embs & Alton; Smiles; Whitfield & Ireland. (Last half) Engle & Marshall; Billy Doss Revue; Knapp & Cornalla.

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SIOUX FALLS: ORPHEUM—John West; Kurt & Edith Keuhn; Zeros's Camomes; Mildred Millard & Co. (Last half) Jack Gregory; Milt Collins; Swift & Daly.

SPRINGFIELD: MAJESTIC—Cook & Vernon; Ella Lavell; Hufford & Craven; Luin Costes & Crackerjacks; Thomas Saxotette; Al Wohlman. (Last half) Bally Hoo Trio; Leo & Cranston; The Minstrel Monarchs; The Ovondas; Pierlot & Schofield; Roberts & Clark.

SOUTH BEND: ORPHEUM—Claude Golden; Noel Lester & Co.; Kenny, Mason & Scholl; Phina & Co.; Waiman & Berry; Warren & O'Brien. (Last half) Fred'k V. Bowers' Revue; Bronson & Edwards; Doyle & Elaine; Finlay & Hill; McGrath & Deeds.

TERRE HAUTE: HIPPODROME—Flo & Ollie Walters; Cocia & Verdi; Lazier & Worth; Saxton & Farrel; Swan & Swan.

TOPEKA: NOVELTY—Arthur & Henriette; Cozy Revue; King & Hackley; Mitchell & Markham; Three Buddies. (Last half) The Brightons; Bell & Belgrave; Cleo & Thomas; Hawaiian Novelty Five; Nelson & Madison.

TULSA: ORPHEUM—Ruby Darby & Jazz Band; Delton Brothers; Two Kawanas; Harry Van Fossen.

Orpheum

CHICAGO: MAJESTIC—Barry & Whitledge; Bailey & Cowen; Frank Gaby; Sidney Grant; Kellam & O'Dare; T. & K. O'Meara; Chic Sale; Clayton, White & Co. PALACE—Mary Boland & Co.; Dooley & Sales; Franklin & Charles; Miss Merle & Co.; Jack Osterman; Homer Romaine; Rodero & Marconi; Blossom Seeley & Boys; Vernon Stiles; "Summertime." STATE LAKE—Frank Browne; Bartram & Saxton; Lydell & Gibson; Nat Nazarro & B. & B.; Cliff Nazarro & Darlings; Dorothea Sadlier & Co.; Wilbur & Mansfield; Vadi & Gygi.

DENVER: Margaret Calvert; Frank Farron; Gibson & Connelli; Grant & Wallace; Mehlinger & Meyers; Sarah Padden.

DES MOINES: Jean Barrios; Ben Beyer; Flannagan & Morrison; Galetti's Monkies; Ed Janis Revue; Kitner & Reany; Lyon & Yosko.

DULUTH: Joe Bennett; Bobbie Gordone; Chas. Harrison; Prelle; The Ries; Toney & Norman; Williams & Wolfus.

EDMON. & CALG.: Anderson & Yvel; Anderson & Graves; Clifford & Johnson; Follis Girls; Bob Hall; Michon Bros.; Corinne Tilton Revue.

KANSAS CITY: Butler & Parker; Gus Edwards' Revue; Lohse & Sterling; Sandy; Norton & Nicholson; Zuhn & Dries.

LOS ANGELES: Barbette; Henry Moore; Riggs & Witchie; Sammy Lee & Friends; Taxie; Wilbur Mack & Co.; York & King; Watts & Hawley.

MINNEAPOLIS: Booth & Nina; Ed. & Birdie Conrad; Kitty Doner & Co.; Mary Haynes; Jack Joyce; Kramer & Boyle; Sultan.

MILWAUKEE: PALACE—Hugh Herbert & Co.; Val Harris & Co.; Muller & Stanley; Geo. Yeoman; Yip Yip Yap.

MILWAUKEE: MAJESTIC—Beth Beri; Joe Browning; Wilfred Clark & Co.; Leo Zarrell Duo; Marion Harris; Lydell & Macy; Rasso; Tempest & Sunshine.

MEMPHIS: Trixie Frigunza; Trip to Hitland; Lamont Trio; Tom Patricola & Co.; Winton Bros.

NEW ORLEANS: Clark & Bergman; Dainty Marie; Wilfred Du Bois; Frank De Voe & Co.; Gordon & Rica; Lowe-Feeley & Stella; Morris & Campbell.

OMAHA: Jean Adair & Co.; Carson & Willard; Frawley & Louise; Four Lamys; Mantell & Co.; David Sapirstein.

OAKLAND: Neal Abel; Bennett Sisters; Carlton & Ballew; Juggling Nelsons; Sammy Lee & Lady Friends; Mc Kay & Ardine; Quixey Four.

PORTLAND: Margorie Barracks; Harry Conley & Co.; The Gellis; Mel Klee; Helen Keller; Bob La Salle; Geo. & May Le Fever.

SACRA. & FRESNO SPLIT: Bushman & Bayne; Gautier's Bricklayers; Lou & Fay Durbelle; Toney Grey & Co.; William Halligan & Co.; Millard & Marlin; The Sharrocks.

SALT LAKE CITY: Edith Clifford; Clifford Wayne & Co.; Julian Eltinge; Lloyd & Christie; Marion Morgan Dancers; Nanon Welsh; Frank Wilson.

SEATTLE: Van Cellos; Dooley & Storey; Margaret Ford; Gautier's Toy Shop; Jack Rose; Pearl Regay & Band; Swift & Kelley.

SIOUX CITY: Bronson & Baldwin; Jack Inglis; Moody & Duncan; Samsted & Marion; Tarzan; Lady Tsen Mei; Thos. A. Wise & Co.; Wanzer & Palmer.

SAN FRANCISCO: Adler & Ross; Bowers, Walters & Crocker; Carlyle Blackwell; The Cansinos; Wallace Galvin; Hughes Musical Duo; Wood & Wyde.

ST. LOUIS: RIALTO—Gene Greene; Jack George Duo; Healy Trio; Kay & Fox; Melville & Rule. ORPHEUM—Larry Comer; Billy Van & Corbett; Dave Harris & Band; Harry Holman Co.; Miss Juliet; Nihla; Vaughn Comfort.

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Billie Burke Starts Rehearsals

Billie Burke began rehearsals of the new comedy by Booth Tarkington, in which she is soon to make her return to the speaking stage. The title selected for the new play is "The Intimate Strangers."

In the company with Miss Burke will be Alfred Lunt and Glenn Hunter, both of whom were members of the original cast of Mr. Tarkington's previous success, "Clarence;" Charles Abbe, Ada Curry, Adora Andrews, Frank J. Kirk and Nell Barnes. The rehearsals will be under the direction of Ira Hards. The production will be made under the management of Erlanger, Dillingham & Ziegfeld.

* * *

"Wandering Jew" Opens Oct. 14

David Belasco and A. L. Erlanger's production of "The Wandering Jew," which has to its credit a year's run at the New Theatre, London, will have its American inaugural performances at the Playhouse, Wilmington, Del., on October 14th. After a week at the Apollo Theatre, Atlantic City, it will come to the Knickerbocker Theatre in New York on Tuesday night, October 25th.

* * *

"Dangerous Man" Opens Oct. 7

"A Dangerous Man," by A. W. Pezet, in collaboration with Alan Brooks, will open in Stamford on October 7, presented by the Shuberts.

* * *

Statement of Ownership

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Dramatic Mirror and Theatre World, published weekly at New York, N. Y., for October 1, 1921.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. Ashton Wyckoff, who, having been duly sworn according to law, deposes and says that he is the publisher of the Dramatic Mirror and Theatre World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers, are: Publisher, H. Ashton Wyckoff, 133 W. 44th St., New York, N. Y.; Editor, E. Jay Kaufman, 133 W. 44th St., New York, N. Y.; Managing Editor, G. J. Hoffman, 133 W. 44th St., New York, N. Y.; Business Manager, P. F. Sisber, 133 W. 44th St., New York, N. Y.

2. That the owners are (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock): United Motion Picture Publications, Inc., 133 W. 44th St., New York, N. Y.; H. Ashton Wyckoff, 133 W. 44th St., New York, N. Y.; Clifford M. Bishop, Garden City, Long Island, N. Y.; J. C. Canedy, 133 W. 44th St., New York, N. Y.; W. Scott Pattens, 133 W. 44th St., New York, N. Y.; Fritz J. Frank, 260 W. 89th St., New York, N. Y.

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H. Ashton Wyckoff, Publisher.

Sworn to and subscribed before me this 3d day of October, 1921.

[Seal] P. F. Sisber (Signed)

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